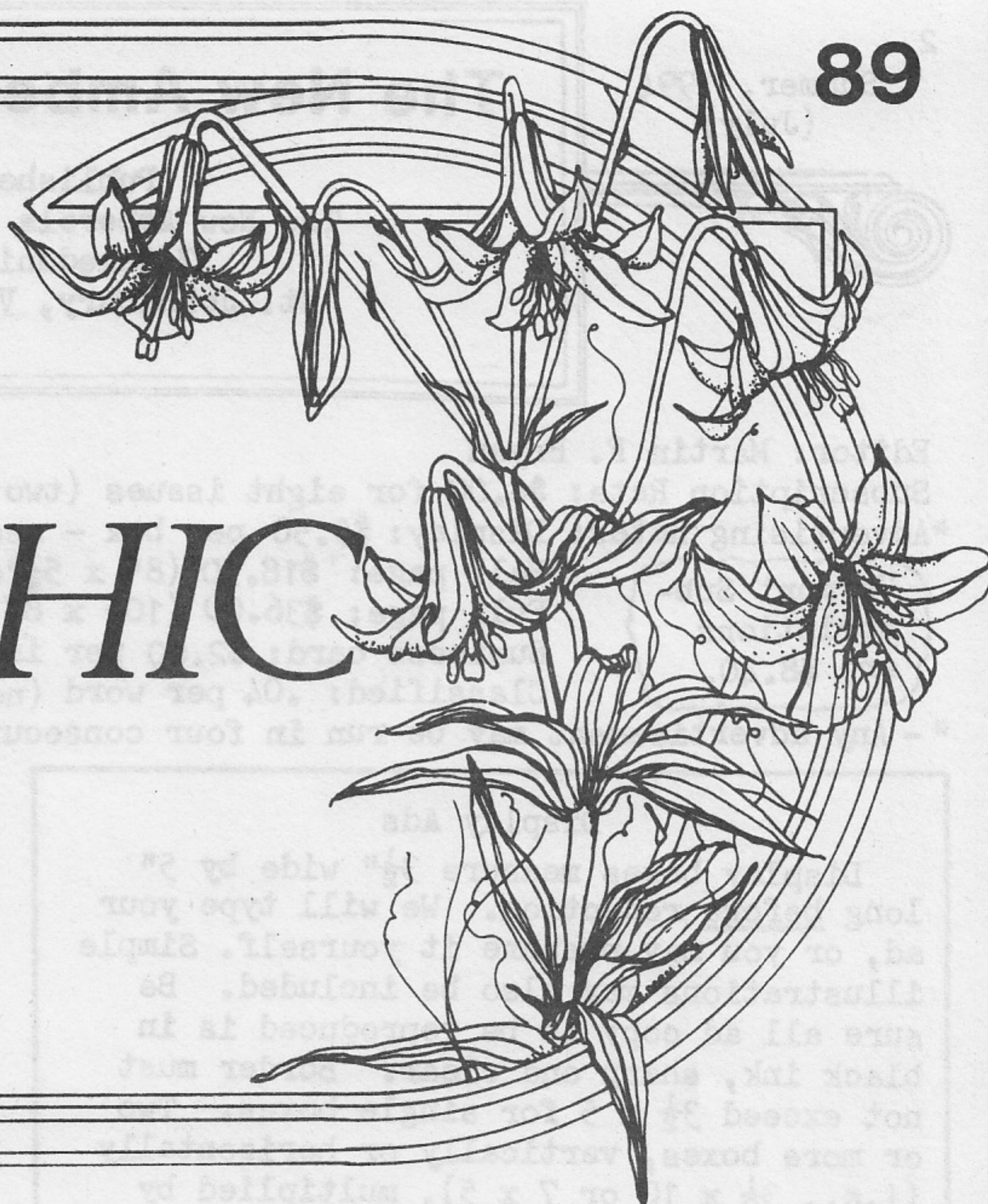


The New Amberola GRAPHIC



PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

Mailed Early October
(Summer Issue)

July, 1994

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Summer, 1994
(July)

The New Amberola Graphic

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(Vol. XXIII, No.1)

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Editor's Notes

A number of words come to mind when I think of broadcaster Rush Limbaugh: wind-bag, obnoxious, egotistical, loud-mouth... The one word which doesn't come up often is "fair." Therefore, I find it ironic that Mr. Limbaugh is upset and has objected to the recent lampoons of him on "She T.V." Much of his popularity stems from his outrageous attacks on others-- so why can't he take a few doses of his own medicine?

- M.F.B.

7
(going the
wrong way!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

Recording at the Edison Laboratory

by Peter N. Dilg

Back in the Fall of 1993, I was asked by the Edison National Historic Site of West Orange, New Jersey to assist them in a very interesting project. The Sony Corporation offered a donation if we could successfully make an acoustic cylinder recording of Columbia label trumpeter Wynton Marsalis and his band (Columbia Records are now controlled by Sony).

The recording session was to take place at Edison Laboratory in the original brick building on the third floor above the library, called 'The Music Room'. This same room was used for experimental recordings made in the late 1800's and through the turn of the century. From one of the adjacent rooms, I would be able to pick and choose an original studio recording horn.

It was decided that I go to West Orange a couple days before the session on December 3rd to prepare for this historic event. I brought with me my trusty 1898 Spring Wind Phonograph, brown wax recording blanks, carbon heat lamps (to keep the wax warm), hearing tubes, a selection of recorders with differing diaphragms to choose from, and an Edison Fireside with Model "C" reproducer for instantaneous playbacks.

I was greeted at the gate by the man in charge of this project, Mr. Jerry Fabris, Curator of Sound Recordings, and Mr. Ken Chandler, Collections Manager at the Site. I was then taken on a private tour throughout the entire museum, where I viewed quite a few original recording machines, both cylinder and disc. When we came to the room where the recording horns were stored, I was asked what horn I thought would do the best job. Every shape and size horn you can imagine was now in front of me. They all looked dormant, ready to come back to life. Here were the very horns that Billy Murray, Ada Jones, Collins & Harlan, Anna Case and all those early fine artists sang and threw their hearts and souls (and a little spit) into. What

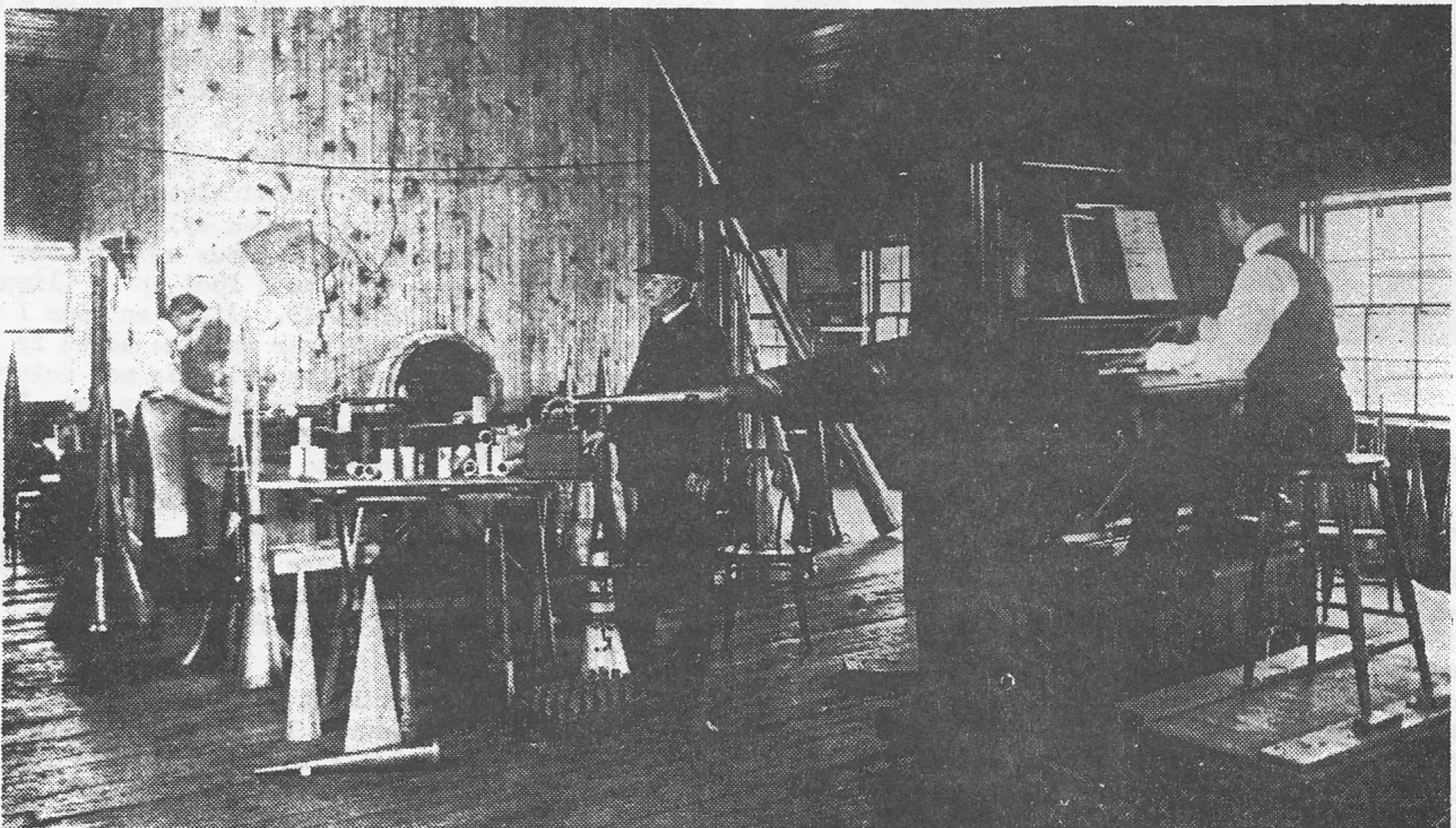
I decided on was a horn made up of two pieces totaling 6 feet 10 inches long. On the side of the horn, original lettering could still be read 'Columbia Street No. 2'. It was very heavy and later required two horn cranes to hold it up.

The Music Room which now is used to store many artifacts had been carefully cleared of its contents for this occasion. This room was originally used for experimental recordings in the very early days of the phonograph. It still retained its aura from those pioneering days. After setting up the recording machine with selected horn attached, Ken Chandler blew a few notes on a trumpet for distance tests.

Different platforms were to be delivered, and the only one to arrive that day was for the piano, which we raised up 2 feet like the old days. Once the platform was set in place and the piano tuner left, we made some more tests with different diaphragms. We obtained some very promising results. It was around this time that Steven Epstein, Wynton's producer, and Mark Wilder, Sony-Columbia Senior Engineer arrived to go over some technical matters.

On December 5th I stayed overnight at West Orange. I arrived at the laboratory at 9 A.M. the next morning and couldn't help but think of the early recording engineers like Walter Miller and George Werner and what they would have thought about this whole project. At 10 A.M. the last platforms arrived. We had to raise the string bass (that Wynton wanted to use) up close enough to the recording horn to be audible. We were now ready for the band to arrive.

Around 12:30, Wynton Marsalis entered our recording studio. He had just been taken on a personal tour through the Edison Labs and had that look in his eyes we all get when we go through such an experience. It was a perfect time to do some recording (he's a real Edison admirer). We talked a little bit about Louis Armstrong, King Oliver and Buddy Bolden. Afterwards, we started the first trial recordings which were too loud, but after repositioning the musicians around the horn, we began getting some very good results, including the very hard to record string bass. Everyone



The Music Room shortly after the Turn of the Century. Could the tall horn on the floor at the far left be the same one used to record Wynton Marsalis in 1993? Note the raised platform used for the piano.

seemed pleased.

By 6:30 P.M., we had secured good takes of four different titles:

"Black and Tan Fantasy" - Entire Band, consisting of Wynton Marsalis (trumpet), Wes Anderson (alto sax), Victor Goines (tenor & soprano sax, clarinet), Wycliff Gordon (trombone), Herlin Rielly (drums), Reginald Veal (string bass) and Eric Reid (piano)

"Local Announcements" - Entire Band

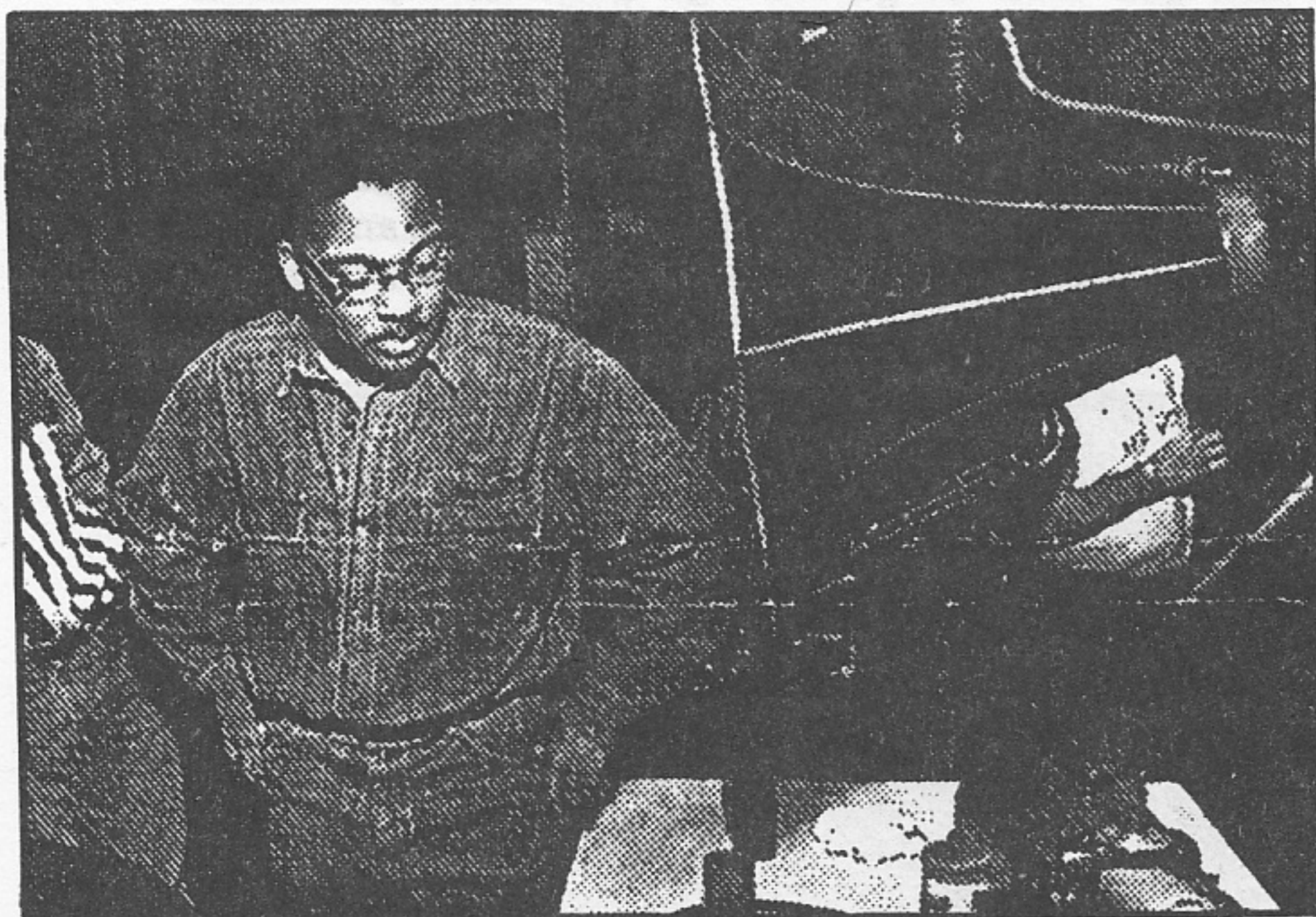
"Tomcat Blues" - Wynton Marsalis and Eric Reid

"Pink 'N Green Blues" - Eric Reid (piano solo)

We had captured the sound Wynton wanted (acoustic recording). It was dark now, everyone was packing up. I asked Wynton to please sign his autograph in my recording log. As he did, the old electric lights were being shut off. It was at this point I felt a job well done, and it seemed as if the "old man" himself had given his approval.

* * *

On the fourteenth of December, my wife Virginia and I brought the cylinders to Sony Sound Studios in Manhattan, where we were met by Steven Epstein and Mark Wilder. The cylinders were then transferred onto a state-of-the-art laser disc master. Both electrical and acoustical transfers were employed (acoustic using a morning glory horn with regular Model "C" reproducer). According to Steve Epstein, these will be released sometime on a future Sony-Columbia CD release. The cylinders were then put into the Sony Music archives to be preserved for posterity.



Wynton Marsalis listens to the playback of his cylinder recordings.

Editor's Comments: I have heard some of the Wynton Marsalis cylinders and am greatly impressed with the results Peter obtained. There is a depth and clarity which I wasn't prepared for. The biggest surprise was to hear how well the string bass recorded -- something even Edison wouldn't have attempted!

More recently, Peter was again called to West Orange, this time to make some cylinder recordings of guitarist Les Paul. Are we beginning to see a trend here? Our thanks to many readers who furnished us with clippings about this event.

Les Paul Records On Wax Cylinders



West Orange, N.J. (AP) — Les Paul is recording again, but don't look for his latest on compact disc. Try wax cylinders instead.

The father of the electric guitar honored the father of sound recording Sunday, recording his show for posterity on the phonograph

Thomas Edison invented in the 1890s.

"I'll tell you, it was a trip," said Paul, 79. "Edison ignited the whole idea of recording."

Paul recorded his concert on eight wax cylinders. He kept one, the Edison National Historic Site kept the other seven.

HERE & THERE

(compiled for the GRAPHIC by Abbie Lewellyn Snoddy)

Bill Moran is looking for anyone who has access to a late pressing of Victor #95201: Meistersinger Quintette by Gadski, Mattfield, Van Hoose, Reiss & Journet. It would have to have the Victrola label, the engraved "Victor" back, and very possibly block capital letters for the title. Information only is needed for research purposes. If you can help, please contact him at: 1335 Olive Lane, La Canada, CA 91011.

In our last issue, we passed along Carl Schueler's method of removing mold from wax cylinders with a fungicide. Richard Gesner follows up with the following: "I bought some athlete's foot spray (liquid) and it worked fine on a vinyl 45. After an hour I washed the record with glass cleaner and the sound is fine. That was a week ago, and the mold has not returned. In reading the ingredients on the spray can, I note there is alcohol in the formula. I don't know whether there would be enough to damage a 78 or cylinder.

Harold Flakser wonders if any reader can pinpoint exactly (or approximately) when, in 1939, DECCA launched its initial release of issues in the 21000 "Serie Hispana." If you can assist, please contact Mr. Flakser at: 8100 - Bay Parkway (Apt. 4-N), Brooklyn, NY 11214.

The collating department slipped up with a few copies of the last issue. If you are missing pages 17/18 (but got two 13/14s instead), please let us know so we can send a replacement.

THE WHOLE SHOW



Ring Up the Graphophone Curtain in Your Home, and the Whole World of Entertainment Appears !

The same artistes that sing for you from the Graphophone Stage are famous singers from all the musical centres of the world. Many of these are paid several thousand dollars each for singing a single night in Grand Opera, or to a millionaire's guests — The Columbia Phonograph Company pay these same prices for YOUR benefit. A single evening with the Graphophone represents thousands of dollars in professional services. At your call come Song and Story, Opera and Vaudeville, Band and Orchestra. The later types of Columbia Disc and Cylinder Machines embody a number of scientific improvements that have resulted in reproducing the exact human tone quality and volume of the original.

COLUMBIA PHONOGRAPH CO.,

Creators of the Talking Machine Industry.
Only Makers of BOTH Disc and Cylinder Machines.
Stores in all the Principal Cities.

Owners of the Fundamental Patents.
Largest Talking Machine Manufacturers in the World.
Dealers Everywhere.

Grand Prix, Paris, 1900 Double Grand Prize, St. Louis, 1904

Fill out and mail this coupon.

Columbia Phonograph Co., 90 West Broadway, New York City.

Please send me catalogue of machines and new list of Columbia Records.

FD 2

Name.....

St. and No.....

City.....

State.....

A particularly attractive and effective Columbia ad from The Strand Magazine of 1906
(courtesy of Michael Corenthal)

The Edisonic

(A Closer Look at "Close-Up" Music)

by Ronald Dethlefsen

In September of 1927 Thomas A. Edison, Inc. finally entered the field of electronic recording, but it was to be a year later before electronically amplified instruments were available to play Diamond Discs. In the meantime, the Edisonic was introduced to offer belated competition to Victor Orthophonic machines and those of other manufacturers. I recently acquired an Edisonic and so I have been able to study it and come to some conclusions about its operation.

My Edisonic is the Beethoven model, the larger of the two phonographs in the line. The smaller Schubert model contains the same mechanism and horn, but the record storage capacity is smaller. Priced at \$135.00, which was \$90.00 less than the Beethoven, the Schubert appears to have been the better buy. Both machines could be ordered with LP attachments, in which case, the Schubert was given a second spring.



In comparing earlier Diamond Disc machines with the Edisonics, the most noticeable difference is seen in the horn. The Edisonic horn is 3 feet 4 inches in length from the reproducer socket to the edge of the bell, while the earlier laboratory model horn measures 2 feet 11 inches. The bell of the Edisonic is also deeper, measuring 10½ inches compared to the laboratory model's 9½ inches. The Edison horn also has two small, wing-shaped projections at either side of its bell which may serve to focus the sound outward.

The greater size of the Edisonic horn, coupled with the heavier Edisonic reproducer, tends to make the horn harder to retract than earlier horns. I imagine that the Edisonic horn was as large as practical. A larger horn would have needed a counter-balance to aid in retraction (several larger Diamond Disc horns exist at the Edison Site, perhaps remnants of Edisonic research).



Fancier cabinetry, with matched veneer pieces, may have contributed to the Beethoven's substantially higher price.

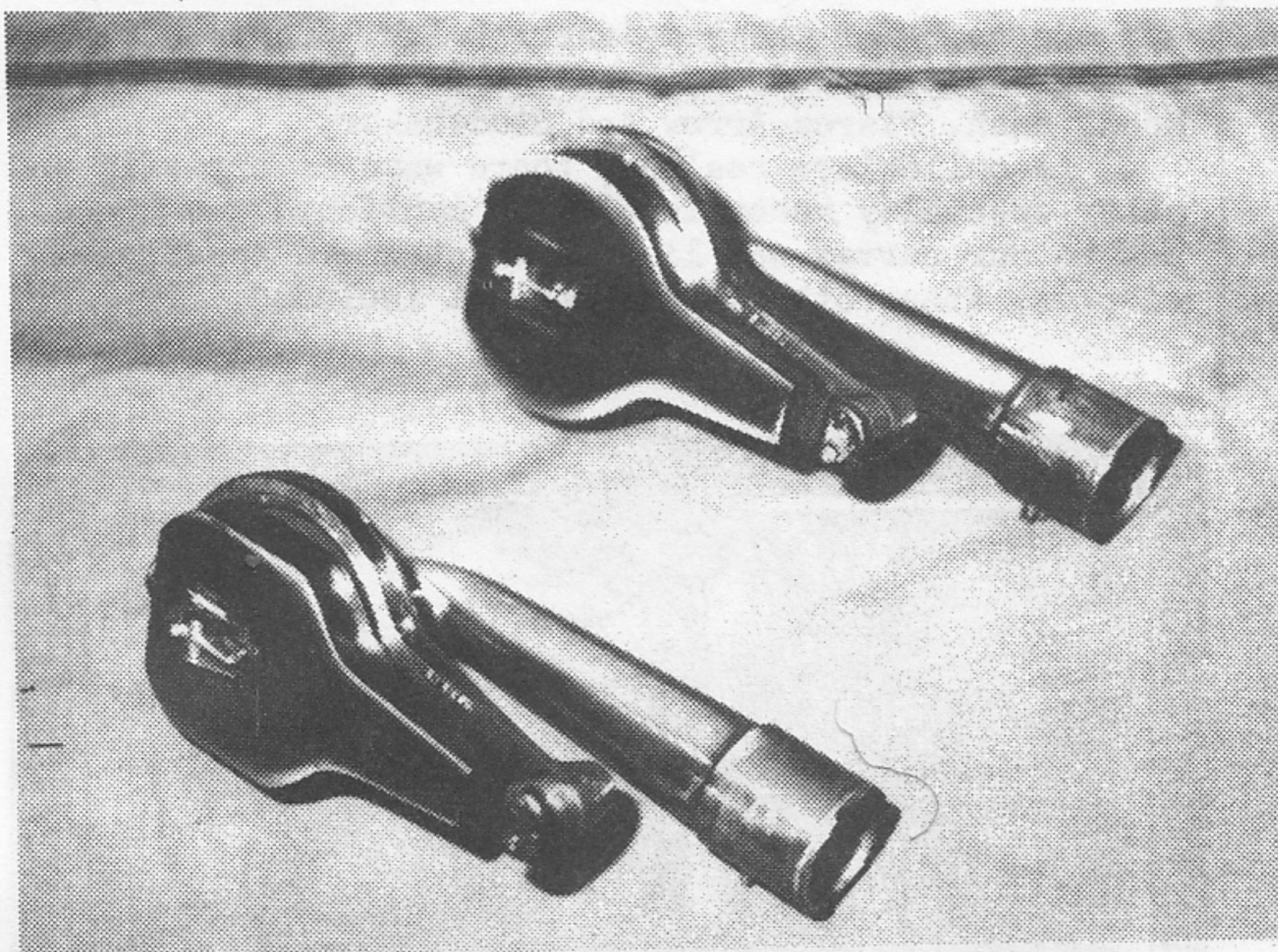
Regarding the Edisonic reproducer, two variations are known. The first version has a squarish weight which is lighter than the later rounded, overhanging weight. However, in some of the first versions a smaller curved weight has been added to the existing weight above the stylus mounting. It is my opinion that the earlier weight functions better in picking up

higher frequencies. The heavier, rounded Edison weights have more bass response, but they seem to lack the brightness of the earlier Edison weights.

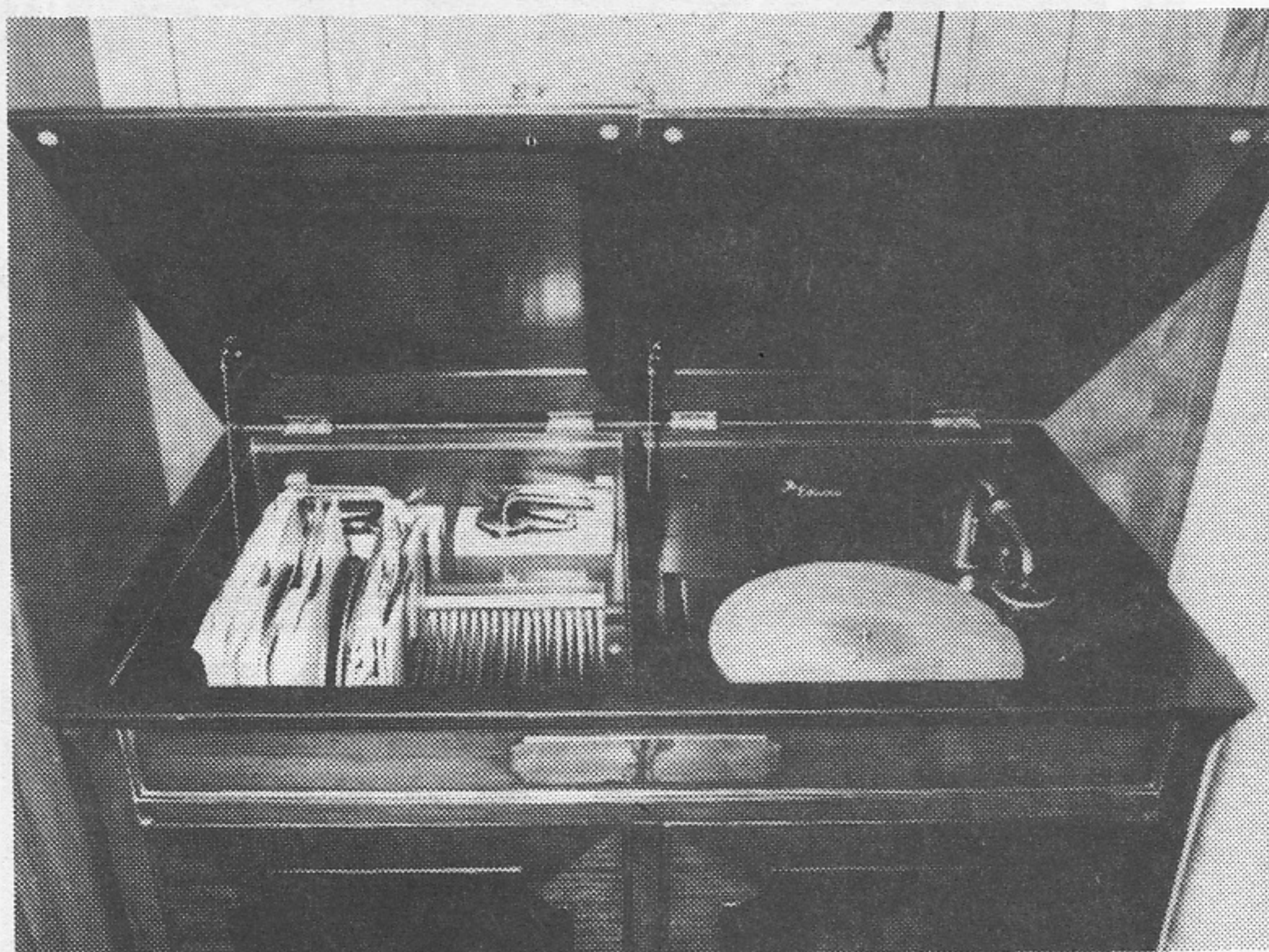
I haven't made a side-by-side comparison of my Edison with an Orthophonic, but I intend to do so when my machine is fully restored. However, fellow collectors who have heard my Edison tell me that both machines are equal in volume, but that an Orthophonic wins out in overall fidelity.

Finally, the Edison models became economy machines in the Edison Company's radio-phonograph line when all-electric machines were introduced in late 1928. And I am sure that Edison models were still being sold from existing stocks when Thomas A. Edison, Inc. withdrew from the radio-phonograph field in December of 1930.

(Please see N.A.G. #61, July 1987, page 8 for more about the Edison models.)



Two different Edison reproducers. The curved-edge weight on the upper one indicates the later model.



(Editor's note: It recently occurred to me that the two Edison models took their names from the Beethoven Centennial, which was in the forefront of the music world in 1927, and the Schubert Centennial, which was to be held the following year.)

A line drawing of a violinist playing a violin. The drawing is simple and sketchy, representing 'ordinary' music.

1

**Ordinary
Phonograph Music**

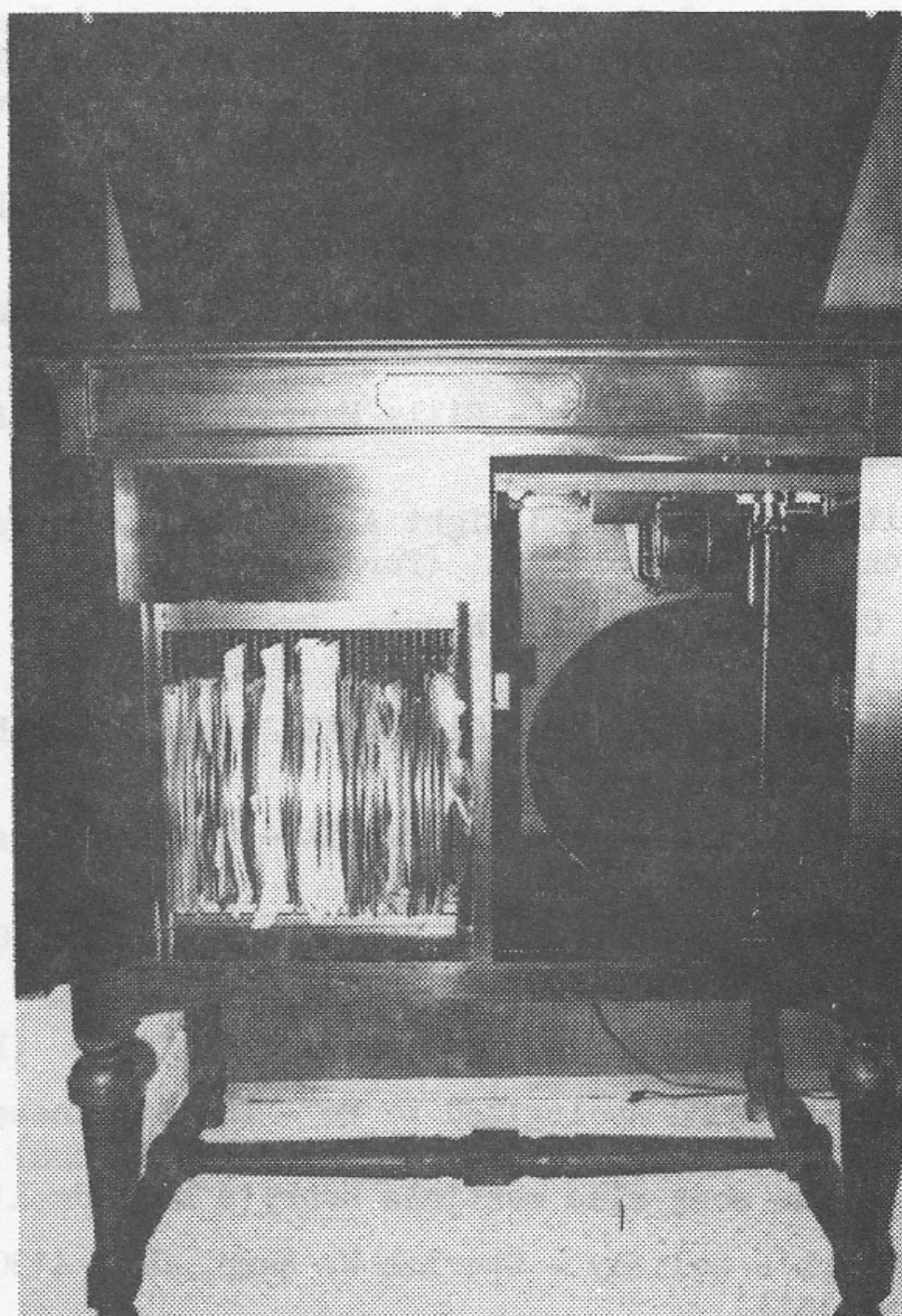
Here is a visualization of music as played by an ordinary phonograph. It is far-away—formless—a mere outline of thin sound, unshaded and incomplete.

2

**Edison
Close-up Music**

Here is a visualization of the same music as Re-Created by the new Edison. The music, like this picture, is close-up, is complete. There is full detail—form to every sound. There is depth, perspective, beauty . . . the living artist seems present in the room.

A detailed, shaded illustration of a violinist's face and hands, framed within a circular shape. This represents 'Edison Close-up Music'.



Our Car Survey

Readers will recall that this past winter we ran a contest to see who could come up with the most number of automobile names in old recordings. While the number of participants was disappointingly small, a few diehards couldn't afford to DODGE our challenge.

Below we list all of the titles submitted along with car brands and the recording and artist cited. There are, of course, many different recordings of some of the following songs, and while there are probably some differences between versions, most will be substantially the same. Again, congratulations to Brian Towne with the most number of car citings.

Ain't We Got Fun? - Jones and Hare, Edison Blue Amberol 4309 (Pierce-Arrow)

And the Green Grass Grew All Around - Premier Quartet, Edison Blue Amberol 1808 (Ford)

Ann and Her Little Sedan - Phil Baker, Columbia 521-D (Ford)

Anna in Indiana - Aileen Stanley, Actuelle 020621 (Ford)

The Argentines, the Portuguese and the Greeks - Eddie Cantor, Emerson 10200 (Oldsmobile, Hupmobile, Cadillac, Ford, Cunningham, Mercedes & Rolls-Royce)

Automobile Parody - Nat M. Wills, Victor 35601 (Overland & Ford)

Big Butter and Egg Man - Phil Baker, Columbia 521-D (Cadillac)

Ford Has Made a Lady Out of Lizzie - Arthur Fields, Radiex 2381 (Overland & Chevrolet) (note: Ford the man is mentioned, but not Ford the car)

Goldberg's Automobile Troubles - Dave Martin, Edison Blue Amberol 3083 ("Stewed-Baker" = Studebaker)

Henry's Made a Lady Out of Lizzie - Jones and Hare, Edison Blue Amberol 5476 (Ford, Lincoln, Chevrolet, Hudson, Packard, Moon, Nash, Rolls-Royce, Minerva, Gardner, Buick & Dodge)

Here or There, As Long as I'm with You - Vaughn De Leath, Edison 51904 (Chevrolet)

I Love to Bumpity Bump - Guy Lombardo's Royal Canadians, Columbia 1757-D (Packard)

In My Merry Oldsmobile - Billy Murray, Standard A491 (Oldsmobile)

The Little Ford Rambled Right Along - Billy Murray, Edison Blue Amberol 2556 (Ford)

Lovey Came Back - Marion Harris, Brunswick 2494 (Cadillac)

Now He's Got a Beautiful Girl - Al Jolson, Columbia A2080 (Ford)

Old Country Fiddler and the Bandit - Charles Ross Taggart, Victor 35632 (Ford)

On the Old Back Seat of the Henry Ford - Arthur Collins, Indestructible 3398 (Ford)

Poor Lizzie - Jones and Hare, Columbia 1245-D (Ford)

Since Henry Ford Apologized to Me - The Happiness Boys, Victor 20925 (Lincoln, Chevrolet & Ford) (note: the song also mentions Henry's son Edsel!)

Sweetheart's Holiday - Charles W. Hamp, Okeh 41308 (Chevrolet)

Will Rogers Nominates Henry Ford for President - Will Rogers, Victor 45369 (Ford)

Will Rogers Tells Traffic Chiefs Hot to Direct Traffic - Will Rogers, Victor 45369 (Ford)

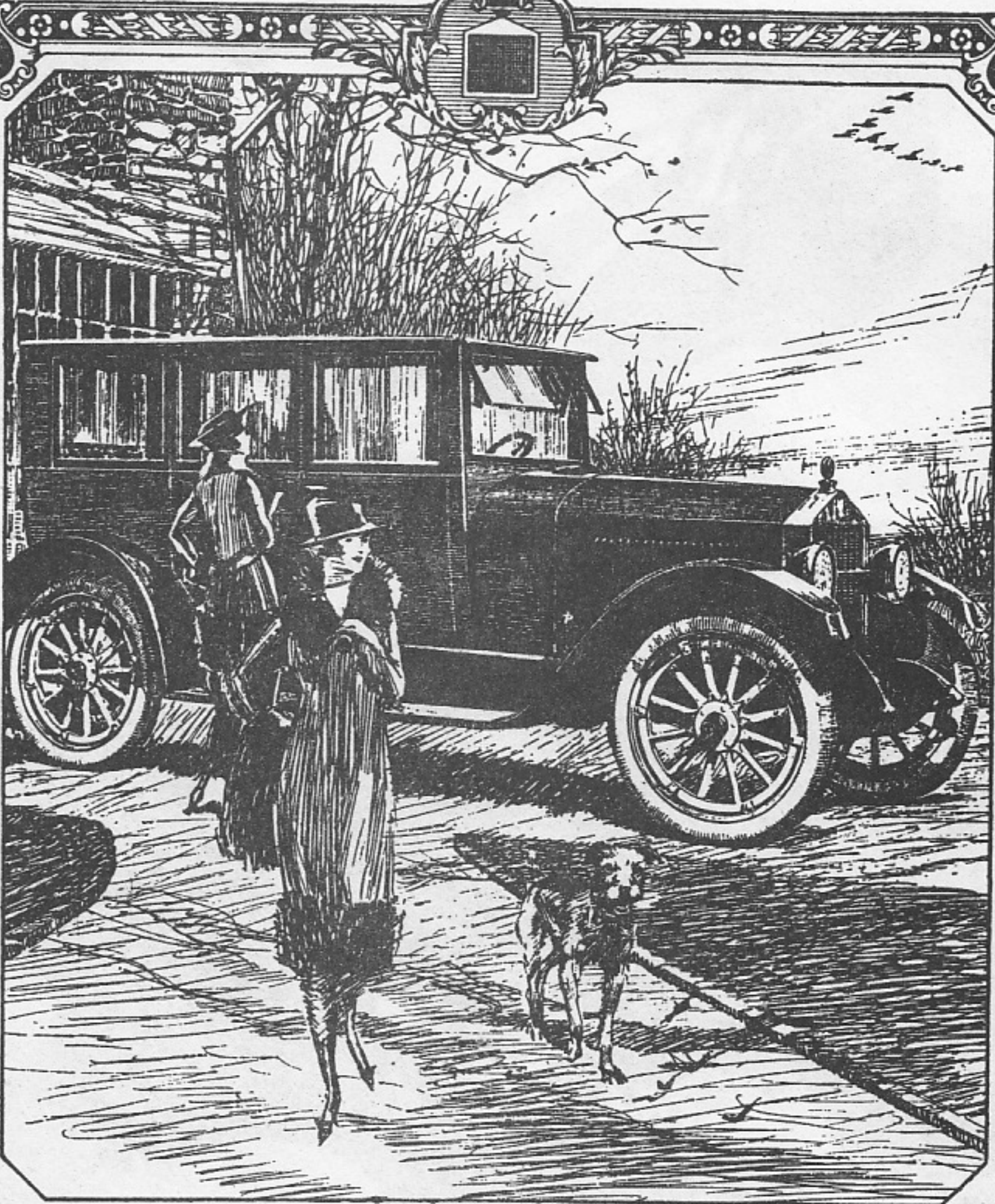
You Went Away too Far - Jane Green, Victor 20509 (Ford)

The distribution of car brands on the above 24 titles, in descending order, is as follows:

Ford.....	15
Chevrolet.....	5
Cadillac.....	3
Lincoln.....	2
Oldsmobile.....	2
Overland.....	2
Packard.....	2
Rolls-Royce.....	2

and one each for the remainder: Buick, Cunningham, Dodge, Gardner, Hudson, Hupmobile, Mercedes, Minerva, Moon, Nash, Pierce-Arrow and Studebaker.

As collectors realize, there were advertising and other specialty recordings which mentioned car brands. But as our survey was limited to standard commercial records, these other types are not included.



MOON
MOTOR CARS

5th Ave. Smartness SPACE E-450 THE AUTO SHOW Western Ruggedness

Triangle Motors Company
1094 Boylston Street, at Massachusetts Avenue
(Back Bay 1820)

Curiosity o r n e r

Sixteen Non-Existent (?) Victor One-Sided Records

by Martin Bryan

In the fall of 1908, Victor was following a conservative but confident course. They were the undisputed leader in the disc field, with minor competitors enjoined from infringing on their basic patents, and Columbia a distant second. They had Schumann-Heink! They had Calvé!! They had Caruso!!!

The September 1908 issue of The Voice of the Victor proudly announced Bryan and Taft records in time for the November election. The Auxetophone was winning favor wherever greatly amplified talking machine music was required. The issue announced the advance list of records for October: nineteen domestic 10" numbers (5543-5569, not inclusive), plus four 8" discs (nos. 5417-34-55-60). These would prove to be the last 8" releases, but as the September issue went to press, this was undoubtedly far from Victor executives' mind.*

Then all hell must have broken loose. The first outward sign of trouble was that no October issue of "The Voice" came out, in spite of the upcoming holiday selling season. What happened? Even though the companies had spies in rival plants, Victor got caught with their corporate pants down...Columbia had just issued the mother lode of its catalogue in double-disc format: 1200 selections coupled in a convenient format retailing at just 65¢ (a mere nickel over Victor's single-sided product).

Victor was caught unprepared but responded in short order. A new label accommodating all license notices and restrictions at the bottom was hastily designed (since there was no longer a blank back side to put a notices sticker on), and one hundred double-faced records, numbering 16000-16099, were rushed into production. The November release of single-sided records was scrapped, with most of them going into double-faced format.

Finally, when calmer heads prevailed and the dust had settled, "business as usual" went into effect. The November issue of The Voice of the Victor gave no indication of the panic which must have existed. The advance list of December records listed four new records by Schumann-Heink. An annotated listing of twenty-one new single-sided records (nos. 5572-5615, not inclusive) gave no indication that anything different was afoot. Almost incidental to this issue was the listing of one hundred double-faced records. Absolutely no commentary accompanied the list, other than the fact that the records had been sent to the trade on October 20th and were retailing at 75¢. Victor had obviously been forced into double-faced production and was not happy about it!

But what of the November supplement? Four records received a reprieve and were placed on sale as "specials" in October:

- | | |
|--|-------------------------------------|
| 5570 - Take Me Out to the Ball Game | Haydn Quartet |
| 5571 - Rainbow | Billy Murray and Haydn Quartet |
| 5573 - You Will Have to Sing an Irish Song | Ada Jones |
| 5592 - Taffy | Miss Jones & Mr. Murray with Chorus |

*Even though it has a higher number, 8" #5468 was issued two months previously.

The remaining sixteen went into double-faced production. William Moran informs me that factory files indicate that some numbers (such as 5594) were produced, albeit briefly, but I am skeptical. Surely some advance copies were prepared for jobbers and dealers, but these numbers appear in no catalogues or advance lists in "The Voice." Most can be identified because the single-faced numbers appear in the wax of the double-faced issues, although it seems that at least one (#5590) may not show its original number.



Catalogue number 5594 for the non-existent one-sided release of this selection can be seen in the wax at approximately the 6 o'clock position.

I would like to hear from any Graphic readers who have any of the following as single-faced records, or if they can fill in the three titles as yet unidentified. Numbers in parentheses indicate double-sided releases these are found on.

- | | |
|--|---------|
| 5575 - Honeymooning - Stanley & Stevenson | (16014) |
| 5578 - A Singer Sang a Song - Ed. Morton | (16012) |
| 5579 - If You'll Remember Me - Henry Burr | (16031) |
| 5580 - Flanagan on a Broadway Car - Steve Porter | (16015) |
| 5581 - ? | |
| 5582 - The Widow Dooley - Ada Jones & Len Spencer | (16019) |
| 5583 - The County Fair at Pun'kin Centre - Cal Stewart | (16019) |
| 5584 - I Think I See My Brother Coming Now - Arthur Collins | (16015) |
| 5585 - Your Picture Says "Remember," Though Your Letter Says "Forget" - Harry Macdonough and Haydn Quartet | (16032) |
| 5586 - Kerry Mills' Barn Dance - Victor Dance Orchestra | (16003) |
| 5587 - ? | |
| 5588 - Happy Days March - Arthur Pryor's Band | (16001) |
| 5589 - Paraphrase of "In the Sweet Bye and Bye" - Victor String Quartet | (16055) |
| 5590 - Artist's Life - Abt and Butin | (16055) |
| 5593 - ? | |
| 5594 - The Teddy Bears' Picnic - Arthur Pryor's Band | (16001) |

(concl. over)

Incidentally, the new "Patents" label was illustrated on a single-sided imported recording by Albert Miller (#52901) in the November Voice, but the familiar Grand Prize label was to remain on domestic issues through the April, 1909 list. Number 5679 is surely the last domestic 10" "Grand Prize" release.

* * * * *

Thanks to Bill Bryant and Bill Moran for their help with this article.

FROM THE EDISON VAULT

The Bells of Old Trinity

by Raymond Wile

Introduction

by Martin Bryan

With Christmas and New Year's Eve in the not too distant future, we thought this a good time to take a closer look at the Edison recordings made of the Bells of Old Trinity, New York City. Since the records were all made during the acoustic era, it has long been assumed that they were recordings of tubular bells made in the studio (as were virtually all other domestic "chimes" recordings previous to this). Even the arti-

cle in the December, 1921 Along Broadway, describing the difficult circumstances under which the recordings were made, didn't dispel the thought that these were really studio re-creations of the real thing.

However, after listening to some of the records recently, a closer examination of this series seemed in order. The bells on these recordings have a much longer period of resonance than other records of chimes or bells, sounding almost like, well, real church bells. Even more surprising is that at least one of these discs (#50843, "Christmas Carols," take A) contains actual street noise at the very beginning and end (during the last sustained note an auto horn is faintly but distinctly heard).

Surely these recordings represent a "first" of some sort...they are undoubtedly the first "on location" recordings made in a somewhat open-air environment to have been issued commercially, and the incidental noise from the street below makes them even more unique. Of course, we know of this sort of thing happening during the electric era, but the Trinity records were made some four years before the major companies switched on their microphones.

The Edison files show there were eleven selections recorded and re-recorded on three or four dates. Six titles were issued on Diamond Disc, two of which made it to Blue Amberol cylinders. A seventh title appeared on Blue Amberol only. The usual Edison practice of recording three takes per title was altered, as each session included only two takes, although remakes of some titles resulted in a total of four takes.

We can't help but wonder what blasé New Yorkers thought when they heard Christmas carols pealing forth from Trinity's tower early in April! And finally, perhaps some of our readers will follow the suggestion of the Along Broadway writer by listening to the bells of Old Trinity in their homes this New Year's Eve, thanks to the "modern miracle of inventive genius."

<u>disc mx.</u>	<u>dubbed cyl. mx.</u>	<u>title</u>	<u>Diamond Disc no.</u>	<u>Blue Am- berol no.</u>
7887-A & B (rec. 4/5/21) -F & G (recorded "during the week of May 14, 1921")	15226-1	Christmas Carols	50843	4402
7888-A & B (same)* -F & G (same)*	15227-1	Easter Carols	50877	4697
7889-A & B (same) -F & G (same)		Patriotic Airs	uniss.	
7890-A & B (same) -F & G (same)		Stephen Foster Melodies	50877	
7894-A & B (rec. 4/6/21) -F & G (same)		Gospel Hymns No. 1	50864	
7895-A & B (same)		Gospel Hymns No. 2	50864	
7896-A & B (same)		Gospel Hymns No. 3	uniss.	
7986-A & B (recorded wk. of 5/14/21)		Gospel Hymns No. 4	uniss.	
7987-A & B (recorded wk. of 5/14/21)		Melodies of Scotland	uniss.	
7988-A & B (recorded wk. of 5/14/21)		Old Home Songs	50843	
7989-A & B (recorded wk. of 5/14/21) cyl. 15526-2		Melodies of Ireland " " "	uniss.	4682

* "same" indicates same recording date for previous pair of same two letters

ALONG BROADWAY

The Edison Musical Magazine

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No. 3

When We Listen to the Chimes of Trinity

HISTORY, romance and poetry are in the old bells of Trinity Church, on Broadway at the head of Wall Street, New York. As we listen to their music, our minds may easily go back a hundred years or more, and we may see Washington attending services there, or visualize the impressive funeral rites of Alexander Hamilton, or dwell over the romantic story of Charlotte Temple, whose grave is in the churchyard.

Yearly, on New Year's Eve, it is customary for throngs to gather to listen to the chimes of Trinity. But, by one of our modern miracles of inventive genius, the old bells may be listened to in any part of the country on this New Year's Eve. Edison RE-CREATIONS will bring their actual tones to you in your home. If you will consult our list of RE-CREATIONS on the second cover page of this magazine, you will find that we have recorded "Christmas Carols" and "Old-Home Songs," played by Mr. William Murray, who

is the present bell ringer at Trinity Church.

The difficulties encountered in obtaining the music of Trinity Church bells may be readily imagined when you are told that the recording men had to climb up into the spire of the edifice, in

the dusty lofts, whose principal inhabitants were pigeons, and manage somehow to carry their recording instrument with them. It was a picturesque task but also it had its hazards.

Few bells in the world surpass the chimes of Trinity in tone. Some of them are very old bells, dating back to the days when New York was young.

A glimpse of the history of Trinity Church might be welcome here. In 1696 the movement to build an English Church on Manhattan Island began to take form. At that time, the town had some two thousand inhabitants and about six hundred houses. Under the financial circumstances of the colony, it was found . . .



Looking at Old Trinity From the Churchyard

about six hundred houses. Under the financial circumstances of the colony, it was found . . .



The Case of the Scarlet Record Labels

RCA-Victor (Plaintiff)
vs.
Columbia and Decca (Defendants)

I would like to thank Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University, Newark, New Jersey for allowing me the use of the Institute's research facilities.

(Part 4)

Introduction

We continue with the testimony given in the 1943 trial brought by RCA principally because of Columbia's use of the red label.

The majority of this instalment gives attorney Taylor's account of the history of the paper label on behalf of the defendant, Columbia. We wish to draw the reader's attention to four points in this portion of Taylor's testimony. Look for these numbers in the text:

- 1) Undoubtedly the most important historical fact revealed in this entire case refers to the Wasenich patent of 1893. He not only covers the use of a paper label, but notice that he applies it to single as well as double-sided records!
- 2) Taylor is probably incorrect in referring to the "Red Disk Records" of the American Talking Machine Co. of 1899 as having paper labels. These, we are sure, were records pressed entirely of a reddish material, but bearing die-stamped title information in their centers. For more information on American T.M. Co., see George Paul's article "Columbia's Entry Into the Disc Record Market" in APM Vol. VIII, No. 3.
- 3) Did Columbia actually pre-date Victor in the use of the red label? Mr. Taylor gives a convincing argument for this case!
- 4) Mr. Taylor stretches the truth when he refers to the earlier Conqueror labels (pressed by Plaza) as "bright tomato red which is now the color used

on the Columbia popular records." They were, in fact, orange! However, we find the pressing figures given for Conqueror records interesting.

* * * * *

MR. COOPER: Well now, there again I get back to where we started in this case, and that is this leading and practically only question, that is whether record buyers do understand Red Seal records to mean Victor, and we are coming to that part of it. As I say, I am satisfied, but not only I, but to your satisfaction we will prove it as conclusively as it is possible to prove a case of this kind in court.

Now, finally may I call your attention to the fact that most of these or in many of these trademark cases the subject matter is so often a toothbrush or some cough drops or a headache remedy, and in this case the subject matter of the suit differentiates it at once from the run-of-mine trademark and unfair competition cases.

THE COURT: Oh, I can see that it is a case of interest.

MR. COOPER: Yes, of public interest and public importance, because it relates to a subject matter which comprises the greatest body of recorded music in America. It has great interest to the people who have done the recording, to the people who have spent their money making a collection of these records.

Now, there is no question, and I think you will conclude there is no question, that the Red Seal has the value which I say it has. The defendants' argument, if you go through it to the end, means that it is just a color and just a decoration.

If that were so, we would not be in this court with the three big companies in this industry litigating about this one color. The fact that they are willing to spend their money and that the plaintiff is and that we have such a fight about it is the best evidence we can produce to your Honor that the parties themselves think that there is great value in it.

Are there any other points you would like me to cover?

THE COURT: There may be lots of them, but I can't think of any offhand.

MR. COOPER: I tried to cover it only in its general aspects.

THE COURT: I have the brief.

MR. COOPER: Rather than in the detail.

THE COURT: Well then, I can feel throughout that this, being a trademark, is really a trademark case which sort of flutters out of unfair competition, and so will come under *Hurn v. Oursler*, and I need not be bothered about whatever effects may be involved in that other case, in the *Erie Railroad Company* case.

MR. COOPER: I think that that will not present any serious problem here. I think that I might phrase it this way, and use the words of the Supreme Court, that it is primarily an unfair competition case in that unfair competition is the genus of which trademark law is a species, and they are so related to us other that they cannot be separated.

THE COURT: Well, trademark law has been thrown into the federal orbit by the provisions of the Trademark Act. It has been excised, as it were, from the unfair competition law.

MR. COOPER: Well, it affords the basis for jurisdiction, of course - the primary basis for jurisdiction.

THE COURT: Well, it removes it so that it is out of *Erie R.R. Co. v. Tompkins*, I should suppose.

MR. COOPER: That is what I should suppose, too.

THE COURT: That is what I have always gathered.

MR. COOPER: I just finished the trial of a case a couple months ago out in Nebraska, where the Judge was very interested in that question and we have briefed it most extensively for both sides, and there may be a decision on it. I don't see why it should be of interest here, though.

THE COURT: I don't think I would be very much interested in that.

We better take a short recess.

(Short recess.)

OPENING STATEMENT BY MR. TAYLOR.

MR. TAYLOR: If the Court please, I believe it would be helpful to know the history of the use of circular labels applied to the central portion of the disc sound record. One of the early disclosures of the use of circular labels on disc phonograph records appears in a patent granted in 1893 to one Wassenich, No. 505,910, and the specification there states:

① "As a separate and further improvement, I point out the utility of the disk C of paper" - that is the central paper label -

"of paper or other material applied to the central portion of one or both sides of the tablet and upon which information may be printed or written whereby the particular disk and the message thereon may be recognized without placing the disk upon the graphophone or machine for that purpose." (underlining ours - ed.)

Then the inventor goes on to state, with respect to the use of colors so applied to the disk rather than the label, and he states:

"By the use of different colors in the different disks one writing machine may be used for several lines of business."

The next step in the chronology of the use or description of the red disks or labels appears in the advertisements of the American Talking Machine Company, reproduced in the magazine known as "Phonoscope", in 1899.

② There the records are referred to as the "New Process Red Disk Record".

The next reference, or rather the disclosure of the modern manner of affixing a label --

THE COURT: How were those red disks in the earlier one affixed? Were they pasted on?

MR. TAYLOR: They were first pasted down and then later, as I am coming to that now in the Johnson patent to which Mr. Cooper referred, and I believe your Honor had in mind, and there the red label or colored label was made a part of the record; that is, in the course of the manufacture of a phonograph record there is a so-called "biscuit" put in the press or molding machine, and at the same time that that material is placed in the molding machine the employees are given appropriate spindles, so that when the head and pressure is applied to the biscuit and material from which the record is made, the label is affixed to the central portion of the record at the same time that the sound grooves are pressed therein from the matrix or stamper, so that the record is manufactured at the same time that the label is impressed, and the patent to Eldridge R. Johnson, which was filed in August 1900, refers to the pressing of the label "flush with or slightly below the surface of the record" itself.

In the specification Mr. Johnson states:

"My present invention is designed with a view of overcoming these objectionable fea-

tures; and it consists in providing an inlaid tablet printed or marked with a color much lighter than that of the record adapted to the center of the said record and having the descriptive matter printed thereon before the insertion of said tablet."

That is, the way in which the labels are prepared is that they are printed and formed completely before being supplied to the molder or operator of the mold or the press at the time of the manufacture of the record, and they contain all of the names, the style and brand and the name of the composition, the name of the artist and any other descriptive material that may be appropriate, and they are furnished to the operator at the time that the record is made.

So that it is altogether proper to say that the label is a part of the record. It is, indeed, that central portion which remains after the sound grooves are terminated.

Mr. Johnson continues in his specification of his application filed in 1900 to state:

"Adjacent to the aperture b and preferably concentric with the center of the disk A is a recess c of a very slight depth. Into this recess is inlaid a tablet C, made of paper or other suitable material, printed in a light color, so as to stand out in bold contrast to the dark body of the record, and on this tablet is printed the title and such other descriptive matter as may be desired."

The Johnson patent was issued in 1903 and expired in 1920. Indeed, on the labels produced by the Victor Company, the predecessor of the present plaintiff, the Johnson number appeared on the labels which were affixed to Victor records during the period of its lifetime, and as a matter of fact --

THE COURT: How did the other people who were in the business deal with the labels?

MR. TAYLOR: They were either licensed or made use of some alternative method not within the disclosure of the Johnson patent or its claims.

For example, I believe in the early days there were records produced by a company known as the Globe Company, which produced Climax Records, and in those early days the labels were pasted or affixed to the central portion of the record, and of course the disadvantage of the label being pasted on the record was that they would become torn at the edges or would be worn in stacking or in use. The advantage of the Johnson method of sinking the label flat with the record or slightly below the surface enabled the label to remain intact and not to be destroyed or dug in the course of use.

THE COURT: You mean stacked up?

MR. TAYLOR: Stacked up.

THE COURT: Just the way coins are?

MR. TAYLOR: That is right.

Now, the next significant matter of labels appears in the introduction of the use of the red label and there I would like to refer to the letter dated March 9, 1903 which was written by the Victor Company to its distributors. You will find it produced at page 33 of my memorandum, and it is significant --

THE COURT: Yes, I see it.

MR. TAYLOR: -- and its significance, I think, is important. It states:

"A messenger arrived on the 'Oceanic' last week from Europe with the first lot of about 50 selections of the International Celebrities. Among them are included"--

and then they name a number of artists, beginning with

Mr. Caruso.

The significant portion of that letter is, your Honor, the second paragraph:

"The records will be known as the 'red label' or 'red seal' records, and list price of them will be \$2.00 each. They will no doubt appeal to a class of people that has never been attracted to the talking machine before, and if the sales in this country for this class of record are anything like those in Europe, we feel that we can safely predict an enormous demand for them."

Now, they were obtained by the Victor Company from the Gramophone and Typewriter Company, Ltd., which were manufacturing these high-grade famous artist records, and that company, the Gramophone and Typewriter Limited, was the one, or at least among the first companies, to use red-colored circular labels, as the label color on the record, and as a matter of fact the compositions, the matters, the artists and whatnot which appeared on the records imported by Victor were identical with those which appeared on the Gramophone and Typewriter Company, Ltd. records, and as a matter of fact on the early Monarch and Victor records which were imported and cited in this letter, there appeared in very easily legible type and reading the fact that the records were made by the Gramophone and Typewriter Company in England, and that they were recorded by that company and, indeed, they were imported records, just as Victor held out. *

So that was the next step, and I call your Honor's particular attention to the fact that the phraseology of the paragraph of that letter is, "The records will be known as 'red label' or 'red seal'".

Now I will pause a moment. I wish to refer specifically to the actual trademark registration secured by the plaintiff's predecessor, the Victor Company.

There are four in all and, as Mr. Cooper said, the first two, the earliest which were applied for and obtained under the Act of 1881. This your Honor knows requires merely importation. It did not require nor did it protect or relate to interstate commerce, as does the later Act of February 1905.

THE COURT: I did not know it. I am glad to learn it.

MR. TAYLOR: The first registration had as the definition the following: "A circular red label."

THE COURT: Where are you reading from?

MR. TAYLOR: I am now referring to the wording of the registration No. 42,962, appearing at the top of page 2 of my trial memorandum. That first registration was obtained on July 5, 1904, and the descriptive phrase or description of the type of trademark was, "a circular red label or disk applied to the center of a disk of contrasting color", and I will ask your Honor to note the difference between that phraseology and the description of the trademark defined in the second registration obtained under the Act of 1905. There the second registration prescribes, "A red disk applied to the central portion of the face of a disk sound-record". Noting that there is an absence of the requirement of this contrasting color which Mr. Cooper emphasized in his opening.

The other two trademark registrations are for the words "Red Seal."

Now, Mr. Cooper mentioned an affidavit which was —

THE COURT: Why were there two of those "Red

Seal" registrations?

MR. TAYLOR: Well, I imagine that at the time that the Act of 1905 came into being the plaintiff's predecessor thought it best to renew its registrations, so that it might have the benefit of the additional advantage provided by the Act of 1905 in that the Act of 1905 related to interstate commerce.

THE COURT: I see.

MR. TAYLOR: But as a matter of fact, the technical matter is that you could not prove infringement of the 1881 Act except by an allegation of importation in foreign commerce. Of course I don't think that is of any great moment here, but it is a matter of interest that Mr. Cooper places his greatest reliance on this matter of contrasting color. And as a matter of fact, in the second registration, which was obtained under the Act of 1905, there is no limitation as to whether the disk be of the same color as the label or otherwise. I merely mention that as a matter of passing interest.

Now to come to the next step in the chronology of the use of a red label, I will refer to the affidavit made in the Armstrong case, to which Mr. Cooper referred, which was decided by Judge Lacombe in this court back in 1904. Mr. Easton, at the time he made this affidavit, was president of the American Gramophone (sic) Company, one of the predecessors of the defendants in this action, and he was also an officer or president of the Columbia Phonograph Company.

THE COURT: What was he making an affidavit for?

MR. TAYLOR: Well, he made it to support the plaintiff's charge in the Armstrong case that they has a prescriptive right to a circular red label applied to the central portion of a phonograph record, irrespective of what was on the label. In other words, purely as a circular label without any further distinctive marks or marking. And I might pause there to say that Judge Lacombe refused the plaintiff its prayed remedy and only enjoined the records where they contained the sound record which had been dubbed from the actual Victor record secured on the market, or where the labels bore the indications or catalogue numerals of the Victor record which was dubbed and reproduced by the defendants.

In other words, the basis of Judge Lacombe's ruling was that the defendant had proceeded to avoid the expense and to actually use the very sound grooves which were on the record which he had purchased on the market. And I might pause there to read you, it is very short, what Judge Lacombe stated.

THE COURT: What is that?

MR. TAYLOR: Your Honor, you will find that reproduced in our brief at the bottom of page 85, and there Judge Lacombe stated, in 132 Fed. 711, at page 712:

" * * * Complainant's ordinary records are plain black discs, with some gilt lettering in the center; its higher grade disks are also black, with a red center, upon which center appear, in gilt, its well-known trade-mark of a dog listening at a phonograph, and some lettering designating the piece of music, with the maker's name and address. The defendants have taken some of complainant's records" —

and here he describes this dubbing operation, and then goes on to state:

"Defendants contend that no one can have a trademark in a color alone, and that therefore complainant has no right to exclusive use of the 'red seal' in the center of a disk as designating its superior and costly grade of record."

Now, Judge Lacombe did not affirmatively state

*See Graphic issue #84 for Michael Sherman's article on these early Red Seals.

that there could be no prescriptive rights in a colored label, a red-colored label, applied to the central portion of a phonograph record, but he did say:

"* * * In this case, however, we have much more than the use of color, and the law of unfair competition may fairly be invoked."

THE COURT: Where is that?

MR. TAYLOR: That appears at page 86 of my trial memorandum.

THE COURT: I have got 86.

MR. TAYLOR: And page 712 of the Federal Reporter 132.

Now, there was another case, I might pause for a moment to mention to your Honor, brought in Brooklyn in the Eastern District Court, by Victor, and in that case there were two plaintiffs, each of which filed a bill of complaint against the same defendant. The first plaintiff was the Victor Company and the second was one of the Columbia companies, predecessor of the present defendants. In the bill of complaint filed by Victor it charged infringement of its registered trademark, comprising a red circular disk applied to the center portion of the phonograph record, and also alleged unfair competition.

In the bill of complaint filed by the Columbia Company there was no charge made nor claim made that Columbia had any prescriptive rights as to color, but in both complaints it was charged that the defendant Bradley had dubbed records purchased on the open market and that the sound grooves on the records sold by the defendant were identical with those obtained from commercial records of the two plaintiffs, and the Court ruled, and you will find this quotation at the bottom of page 87 of my trial memorandum:

"* * * It need only be said that the use of a red band cannot of itself be deemed an imitation of a red label, where the general style of the design is entirely different. The Victor Company does not seem to have the right to prevent, solely from the standpoint of its trademark, the use of a label of any sort affixed to the center of a disc, nor even of a circular label; and the fact that all of the labels are appropriate for use upon sound discs does not give either of the complainant companies right to relief solely from registration of trademark."

Well of course, the court erred in applying the common connotation of registration of trademark to both the plaintiffs, because in that case the Columbia Company had not complained of a violation of any of its trademark rights, but your Honor will see that both the Bradley case and the Armstrong case turned upon the question of what was on the record. In other words, the unfair competition there involved the dubbing of the actual sound grooves from records put out by the plaintiff Victor to a record produced by the defendant.

Now to refer to the Easton affidavit which Mr. Cooper referred to as having been filed in the Armstrong case, I want to point out that the significant portion reads as follows:

"In the early part of the year 1903, the said American Graphophone Company was manufacturing, and the said Columbia Phonograph Companies were putting on the market, zigzag disk records."

That means the records having the sound tracks with the lateral cutting as distinguished from the hill and dale, up and down.

"---black with circular red labels. Upon representations made by the Victor Talking Machine

Company (complainant herein) that said Victor Company was the first to adopt the said red labels for disk sound records, and was entitled to the exclusive use of the same, my Companies desisted from putting out any more such red label records. A number of such red label records had already been sold by my Companies, and some remain on hand from which sales have been made from time to time; but since early last year,"--

this affidavit was dated in 1904, so it refers to the year 1903 --

"as aforesaid, we have refrained from producing any red label disk records."

And here is the significant closing paragraph:

"I am not a party in this suit, and I make this affidavit at the request of counsel for complainant herein."

As your Honor will learn--

THE COURT: Who was the complainant in that suit, the Victor?

MR. TAYLOR: The complainant there was Victor, yes, and Mr. Easton said he had made this affidavit at the request of counsel and upon certain representations which were given to him.

③ Your Honor will learn as I proceed with the defendants' side of this case that the allegations contained in the trademark registrations as to date of use, namely, in July 1902, are false, so that the representations made to Mr. Easton at the time that this affidavit was made, I am sure, related to the date July 25, 1902, and as we will demonstrate by proofs, that did not happen. As a matter of fact, the letter that I just read to your Honor, addressed by the Victor Company to its dealers was dated March 1903, and there they had not as yet actually adopted the connotation "Red Label" or "Red Seal", as the letter states, and of course the trademark registrations were not filed until a year or so later.

So that it is very plain to see that the representations made to Mr. Easton were not true and, as a matter of fact, the record here will show and my evidence will show, that the Columbia Company actually put out a red label at a date prior to that which the Victor Company offered their records on the market.

THE COURT: Is that of particular value in a trademark case?

MR. TAYLOR: Well, I don't think so, except in so far as the registrations are concerned. An allegation which is not correct as to the date of first use invalidates the registration. So that there is that phase of it.

I do not think the fact that the Columbia Company actually used a red label first has any particular significance except in that it does follow from the wording of Mr. Easton's affidavit, that Mr. Cooper has emphasized, that there was a misrepresentation made, and I believe, and I can state from what I have seen of the circumstances of these cases, that if the American Graphophone Company had known that the Victor Company did not have trademark rights as of the year July 1902, I doubt very much whether they would stop, but it does have this significance, that the Victor Company were not the first to use a circular label, and the courts have so held, and surely they have not been the ones to introduce a red label into the industry because it appears from their own letter that the records that they imported from London, the manufacturer being Gramophone and Typewriter Company, had red labels on them.

So that I want to point out to your Honor, from the very beginning there was no particular significance in the appearance of a circular red label applied to the central portion of a phonograph record, and that

has remained true down to date.

Mr. Cooper has also said that during the interval beginning 1903 and again in 1907, right down to date, that the Victor Company made known its rights and has complained. Well, I say in answer to that, our evidence will show, with the exception of letters written to Columbia Companies in 1908, which had to do with the use of a red colored label on a Chinese record, and the complaint made in 1937 to the Brunswick Company, that there have been no warnings uttered by Victor, there have been no suits commenced, and during the period including the year 1919 and the year 1939, for the past twenty years there have been at least 120 million records produced by various companies bearing circular red labels without objection by the plaintiff.

I also point out in that connection that in none of the plaintiff's advertising did they ever state to the public in any form, the substance "When you see a red label applied to a phonograph record, that is an indication of a Victor record," nor has never notified the public by marking in any way, so far as I have been able to find, that the red label applied to the phonograph record is a registered trademark, during the years 1908 to 1934. It has not even applied the words Red Seal to its phonograph records. And if Mr. Cooper means by the use of the word "rarities" records of the order of 120 million, then I will admit that 120 million records are rarities, but, if your Honor please, in the course of our purchases of records we sent people out who were totally inexperienced, insofar as their connection with any such few people who made col-

lections of records, and they have purchased records indiscriminately in many places, and in the numbers of hundreds.

And, as a matter of fact, Mr. Cooper has not referred to the continued use by Sears Roebuck Company of records manufactured by the defendant's predecessors since 1928, which have been sold to the tune of some eight million records over a period of time, all without objection by plaintiff.

THE COURT: All with red centers?

④ MR. TAYLOR: All had red centers. The first labels produced by plaintiff's predecessor in 1928, the Conqueror Records, the color on the record is almost precisely the bright tomato red which is now the color used on the Columbia popular records. That color continued in use for quite some time, and I forget the date, but sometime between 1928 and 1932 the Conqueror label was changed somewhat in format, but more particularly in the shade of the color red appearing thereon.

THE COURT: It is maroon.

MR. TAYLOR: And if your Honor will observe, it is more closely that --

THE COURT: It is maroon.

MR. TAYLOR (Continuing): -- it is more closely that of the Victor so-called red label than it is of the Columbia popular. And that Conqueror record has been sold and offered in the Sears Roebuck catalogue since the year 1928. As I say, our proofs will show that upwards of eight millions of those records were sold.

(to be continued)

MME. EAMES ON RECORD MAKING.

The Famous Cantatrice Writes Most Interestingly Regarding the Great Care Taken in the Making of Victor Records.

(From The Voice of the Victor.)

I wonder if the thousands of people who hear our records have an idea of the labor and thought that are expended by us in the making of them. It appears a very simple thing on the part of the singer. We have only to sing—they think—and the rest is purely mechanical.

There is no more nerve-racking experience than the singing for that cruel recorder which brings out and exaggerates one's least defects and to which one listens in a way blindfolded. If also by an error of judgment one stands too near or too far from the receiver the relative values of the tones are destroyed and one must begin again. That, however, can only be known days afterwards. To play it at once would be to destroy it.

When I first agreed to sing for the Victor Talking Machine Co. I looked forward to the making of my records as rather an amusing experience; I thought, as does the public, that one had only to sing and the rest was mere routine on the part of skilled workmen. There was a member of the Victor Talking Machine Co. present to "pose" me. One with a large experience of making these discs and who had "posed" my fellow singers.

I found a large room with one end cut off by a wooden partition out of which came a horn suspended in such a way as to be lowered or raised to the height of one's mouth. On the other side of this partition is the merciless recorder.

Once in position one awaits the signal to be ready, after which one hardly dares breathe, as everything is etched on the sensitive plate. At the next signal of two raps one must be ready to begin at once as the machine, like time and tide, waits for no one. Some of the pieces one sings also are so long that there is barely space for them on the plate, which is another reason

for hurry. When one knows that possession of one's self and calm are necessary to good work from an artist, one can realize the reassuring influence of this kind of preparation. I made each song over on that first occasion two or three times in order to choose the best of each. I was to return in a few days to hear the result. What was my amazement to find that some of the records for which I had apparently sung the best had brought the least good results. I then realized that the machine was a thing to be studied. That, although it was a great advantage to be "posed" for them by one experienced in making



MME. EMMA EAMES-STORY.

them, if one wished to make a really good record, one which would give some just idea of the real quality of one's voice, one must evolve some method as well out of one's own experience. To do that with a technique become almost second nature was no easy task. The varying distance one has to keep between one's self and the horn depends not only on the height of the note, but the way of attacking it. The soft and caressing tones that one gives in the tenderer pas-

sages, instead of being more lightly given, have to be made with the same intensity as the louder ones, only with a decrease in volume. Take, for instance, an aria one has already made one's own, which is sung almost unconsciously of its technique with only its atmosphere and intention in one's mind and while singing it go through the mental acrobats necessary to make a good record, and it is a cause for amazement that one can accomplish such good results. I realize that I am putting on record my voice, my phrasing, and my personality, and in the desire to obtain and to preserve only the best results of our united efforts I have caused to be destroyed more discs than I have kept. When I sang my first record also, that special orchestra as it is now organized, did not exist and the operatic airs lost much of their power and value by the piano accompaniment. Those records, however well I made them at the time, must be made again.

It is also, only when all circumstances are favorable that a really satisfactory record can be made. The receiver with its supersensitive-ness is quick also to detect any signs of fatigue in one which may not even be apparent to any one in the room or to one's self. It takes care and research on the part of those who attend to the mechanical part of receiving your voice to reproduce it to the best advantage and for each singer, that has to be thought out and rehearsed and tried over and over again. Fortunately, those I worked with have saved me in a great way futile efforts and each disappointment has been a step nearer the accomplishment of a perfect result.

Our parents and their contemporaries have been able hitherto to overwhelm us with the impressions of great voices received in their own vivid youth. Thanks to the Victor Talking Machine Co. and its high standard and the conscientious artistic endeavor, we can still make our voices heard to coming generations when we shall be silent.

EMMA EAMES STORY.

Herman Paikoff writes: "The moral of this clipping is that Madame Eames was born much too early. Today, she would simply step up to a microphone, sing a few notes for a proper level, and the rest would indeed be quite not mechanical but electronic. As for "posing," I understand it has been almost eliminated! (from The Talking Machine World, February 15, 1907)

IN REVIEW

Directory of American Disc Record Brands and Manufacturers, 1891-1943, by Allan Sutton.

So much has been written over the years in so many publications on American record manufacturers that Allan Sutton decided it was time to distill it all and assemble it in book form.

His Directory is divided into two major parts: a Label Directory and a Manufacturer Directory. The former provides thumbnail sketches on well over 300 individual labels collectors are apt to encounter. Some of these sketches are quite substantial in their information, while those for many of the lesser-known labels are somewhat brief. Sutton includes some early labels many collectors have never seen (Fairview, Metro, Square Deal, etc.), as well as the most prolific ones. Where duplicate label names were used over the years for different products (as with Harmony or Variety), separate entries are given.

The Manufacturer Directory outlines companies in the business of recording and/or pressing disc records during the years covered. Here we have background information on major producers as well as minor players. An interesting feature of this section is the location of offices, studios, and pressing plants, where known. Durium, for example, recorded its "Hit of the Week" records in the McGraw-Hill Building on West 42nd Street in New York City...not far from the city's theatre district.

The book is completed with appendices, a glossary, an extensive bibliography for further reading, and index. The "Phantom Labels" appendix is especially fascinating because it details over fifty record brands which apparently never went into commercial production. Victor's "Victrolite" (registered with the U.S. Patent Office in 1912) is one of these.

Since this is meant to be a directory and not an encyclopedia, the book is not as in-depth as some may wish. However, the bibliography directs users to additional sources. Others may wish that the author had included at least a few label illustrations.

A few of the most obscure labels of the early years are missing; the only major oversight is the exclusion of V-Disc, which made its appearance during the final year the book purports to cover. And because much of the book is based on previous writings, some errors are inevitable. There is much misinformation, for example, over the label colors and pressing composition of RCA's Program Transcriptions of the 1930s. For the most part, though, the information presented is concise and correct.

The Directory of American Disc Record Brands is available from Greenwood Press, P.O. Box 5007, Westport, CT 06881. For book information, call toll-free at: 1-800-474-4329.

EJS: Discography of the Edward J. Smith Recordings, by William Shaman, William J. Collins and Calvin M. Goodwin.

Between the years 1956 and 1971, producer Edward J. Smith released a total of 479 "Golden Age of Opera" LPs - all distributed privately to "subscribers," with a "Not for Sale" notation on their labels. During the

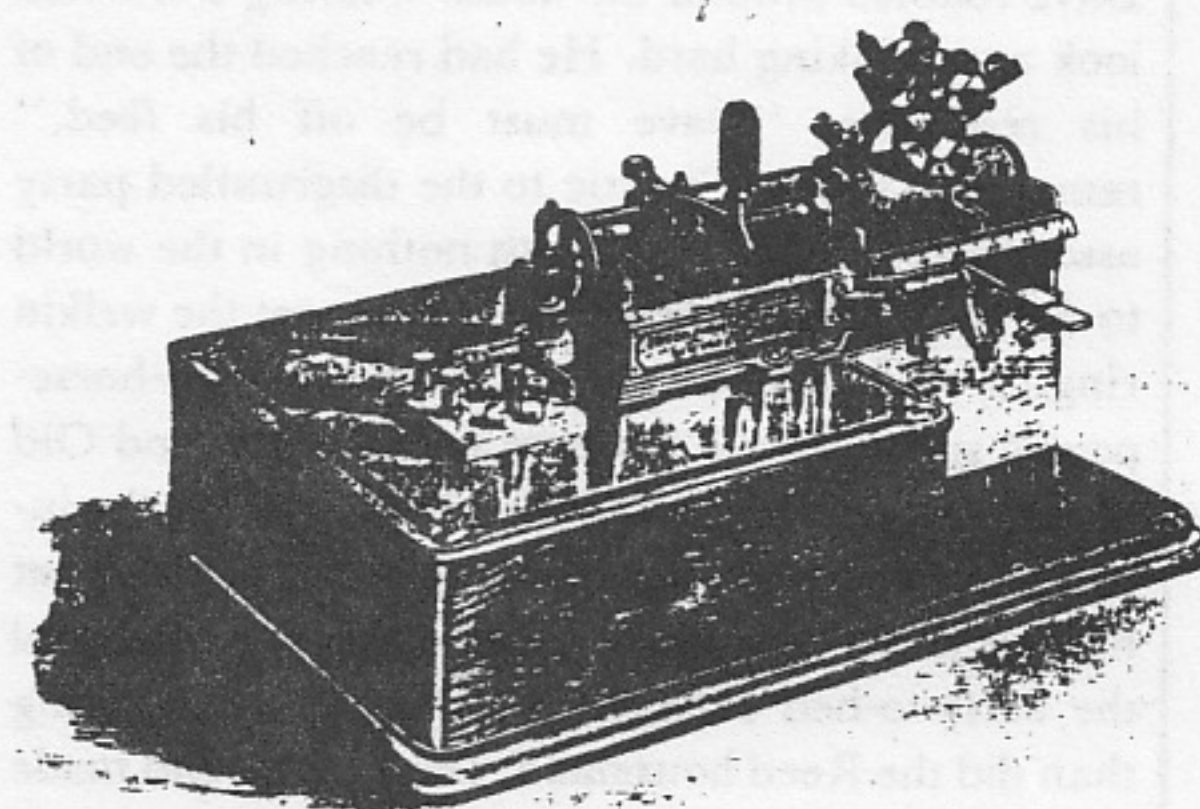
fifteen years of G.A.O.'s existence, Smith drew rare material from a variety of sources: commercial and private recordings, Vitaphone soundtracks, live performances, radio and television broadcasts, etc. Original sources spanned the years from the late 1800s to 1971. In some cases Smith's reissues were legitimate; others were pirates, and some were downright hoaxes!

The Smith G.A.O. library contained so many rarities which collectors would never hope to own (such as unpublished 1905 recordings by Patti) that these reissues were and still are avidly collected. But frequently the transfers were bad and the documentation incomplete or in error, causing constant frustration for collectors and opera lovers.

After many years of research, Messrs. Shaman, Collins and Goodwin have published the definitive guide to Smith's "Golden Age of Opera." Each disc is listed, showing all known source information, along with extensive notes in most cases. Dates, correct playing speeds, artist identities, etc., are documented for as many issues as possible. The major exception is Smith's notorious Mapleson hoax, record #267; this release is intentionally ignored because of its obvious bogus contents, complete with dubbed-in cylinder hiss!

There are several indices to aid researchers in locating pertinent information: works performed, artists, Metropolitan Opera Broadcasts, etc. The book contains over 850 pages, resulting in a massive and impressive work. EJS: Discography of the Edward J. Smith Recordings is also available from Greenwood Press.

Sam Sheena has recently made available limited edition reprints of two early and extremely rare phonograph booklets. The first, The Phonograph and Its Inventor dates from 1878. It contains the usual description of the early tinfoil phonograph and praise for its inventor, but the section entitled "The Phonograph of the Future" is well worth owning for its amusing and far-fetched claims. The booklet's companion, The Edison Improved Phonograph, is the text of a paper read at the Electric Club of New York in May of 1888 by E. T. Gilliland. It is one of the earliest accounts of the "Improved" or "Perfected" phonograph utilizing wax cylinders. For ordering information, see Mr. Sheena's ad in the classified section of this issue.



Also received: Collectors and researchers of ethnic music in North America may be interested in obtaining a copy of Jean-Pierre Sévigny's essay entitled SIERRA NORTENA -- The Influence of Latin Music on the French-Canadian Popular Song and Dance Scene. The essay is published in English in booklet form. For more information, write: Les Productions Juke-Box, 5967 Hutchison, Montréal, Québec H2V 4B7 Canada.

Did You Say "The Erie Canal"?

- Part 2 -

be L. Brevoort Odell

Super-highways have brought city ways to what were once "country villages". When we came to live in Branchville in 1951, it was a typical country town. In fact, there were more cows than people in Sussex County. Now, it is all changed. There are no more creameries. Branchville itself is little changed, as it is only a small village of one mile by one and a half mile, but where cows once were in meadows and there were many creameries, there are buildings, auto sales places and super-markets. Thus, Sussex County has greatly changed.

The song "Down on the Farm in Harvest Time" (Blue Amberol #1934) with its lyrics "come, boys, and rake that hay", is outdated, as hand labor has been replaced by machines that do the labor now. Small farms are no longer a paying proposition.

My mother and I were living with my aunt in 1920 in Northport, N.Y. I went to school for a few months during that winter. The school ran a sleigh ride from Northport to Huntington, some six miles away. Our route was over a road which is now a super highway, but in those days it was a quiet road, unplowed of its snow! There is a two-minute Edison record (#2218), "The Sleighride Party". Now a country sleigh ride is unheard of. Neither is a straw ride nor a hay ride. However, in 1912, they were a popular sport and are sung about on Blue Amberol #1584, "On a Good Old Time Strawride".

Edison Record No. 1584

RUBE SONG, TENOR
ORCHESTRA ACCOMPANIMENT

By BYRON G. HARLAN

On a Good Old Time Straw Ride

Words by GEORGE CHRISTIE
Music by DAVE REED
Copyrighted and published by M. WITMARK & SONS
NEW YORK

The birth of "On a Good Old Time Straw Ride" has quite a unique little history. Dave Reed, the author of the words, was entertaining a party of friends at his summer home in the Adirondacks, and, like the good host that he is, became untiring in his efforts to provide them with amusement. Mountain climbing, boating, fishing and golf were in turn exhausted and the day came when Dave roamed around the house wearing a worried look and thinking hard. He had reached the end of his resources. "Dave must be off his feed," remarked George Christie to the disgruntled party assembled on the porch, with nothing in the world to do. Suddenly an air-splitting shout set the welkin ringing and Dave was seen doing a twenty-horsepower sprint over a ten-acre field. "'A Good Old Time Straw Ride', that's the idea," gasped the intrepid Dave on his marching after a wagon. That night a jollier party never disturbed the serenity of the early-to-bed cottagers with laughter and song than did the Reed household. Dave joked and made little personal squibs about the joys of straw riding, when George Christie flashed out with "On a Good Old Time Straw Ride." "That's a great title" exclaimed George, and began to whistle a chorus to Reed's words. In ten minutes this clever pair had the song written and revised; that very night it was on its way to the publishers, who immediately put it into press. Two days later it was being sung in public by Ernest R. Ball and a regiment of other well-known vocalists.

(from Ron Dethlefsen's Edison Blue Amberol Recordings)

Northport was a typical country town, although it did have a little trolley car which met the trains and brought its passengers to the village. Most of the Long Island north area stations are about three miles from the named village. I have read that the builder of the Long Island Railroad did that for spite! Apparently he had some problem getting right of way.

As we look back, many things have changed. It is not that we wish for a more primitive life, or do we? Or do we mean simply what we liked in our active years?

You often hear it said, "Oh, for the good old times"! In every life there are things that gave us pleasure, or pleasant activities. So "Good old times", or the present, Life is a complicated reality, and all we can do is to accept one day at a time.

Mr. Odell may be contacted c/o Methodist Manor, P.O. Box 142, Branchville, New Jersey 07826.

Obituaries

New York Times, September 8, 1994



Max Kaminsky in 1975.

Max Kaminsky, 85, A Jazz Trumpeter With the Top Bands

By PETER WATROUS

Max Kaminsky, a trumpeter associated with the Chicago school of jazz musicians of the 1920's and 30's, died on Tuesday at Castle Point Veterans Administration Medical Center in Castle Point, N.Y. He was 85.

The cause was a stroke, said his wife, Virginia, of Hopewell Junction, N.Y.

Mr. Kaminsky was a student of the

great New Orleans trumpeters, and as a result he played with a big tone, using slurs and growls and blues ideas. Though he rarely recorded as a leader, he made regular appearances with swing and Dixieland musicians.

Originally from Massachusetts, Mr. Kaminsky moved to Chicago in 1928, where he started working with some of the better jazz musicians of the time, including the saxophonist Frank Teschemaker and the drummer George Wettling. He quickly fell in with a group of musicians surrounding the guitarist Eddie Condon, with whom he played and recorded for the rest of his career. They included Jack Teagarden, Bobby Hackett, Brad Gowans, George Brunis, Bud Freeman, Joe Sullivan, Dave Tough and Gene Krupa.

With Dorsey and Shaw

In 1933, Mr. Kaminsky recorded with Benny Carter's Chocolate Dandies and played with the clarinetist and saxophonist Mezz Mezzrow, and from then on he worked with Tommy Dorsey, Artie Shaw and Bud Freeman.

In the 1940's he was part of a series of important concerts at Town Hall and Carnegie Hall, held under Eddie Condon's name and for the rest of the decade he worked with survivors from the first decades of jazz's history, including Willie (the Lion) Smith and Sidney Bechet, along with Joe Marsala, Jack Teagarden and Art Hodes.

In the 1950's he worked in television and played at Ryan's, a swing and Dixieland club in New York, where he worked until the 1980's.

In addition to his wife, he is survived by two sons, Sam, of Denver, and Matthew, of Boston.

Los Angeles Times

FRIDAY, JUNE 3, 1994 ★

KLEIN, Mannie noted musician, considered by many to be the finest trumpet player, died May 31, 1994. He is survived by his wife, Marion; three sons, Jack, Bill (Leslie), and Gus (Elinor); grandchildren, Paul James, Anne, Kelly, Stacey, Jon.

Thanks to Warren Jacob for spotting the notice of Mannie Klein's death. We regret that we were unable to locate a more detailed obituary for this important and prolific musician.

wanted.

WANTED: All brass spun (no seams) horn or black funnel style horn for trademark Berliner. Motor and slip-on crank for early Victor I. Oxidized crank and crane for 12 panel straight horn for Edison Idelia. Victor Victrola record boxes (maroon with gold pull-rings) in 10" and 12" size. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109. (612) 771-8630

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

RUTH ETTING!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereoptican viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934.

IRISH, GREEK, SPANISH, CALYPSO, TURKISH, UKRAINIAN, and other varieties of ethnic 78s sought, paid for, traded for and cared for, once they come to live at this address: Richard Spottswood, 6507 43rd Ave., University Park, MD 20782.

Wanted: Pedestal to fit Model Q Graphophone cylinder machine. Repro is fine. Send info to Bill Ulibarri, 544 Celia St., Hayward, CA 94544. (510) 783-2243

Gramophone needle tins wanted - specialist collector. Any makes/quantity, particularly American/Canadian tins. Many swaps/sales. 2 IRC's/\$2 - illustrated catalogue (8 page). Lambert, 24 Churchway, Weston Favell, Northampton, England NN3 3BT.

Duriums! Duriums! Duriums! I need Duriums! Any & all Duriums and Durium Jr's! Please make our library happy! Kevin Mendenhall, c/o "Swingland", 615 N. 12th St. Clarinda, Iowa 51632.

BUYING CHILDREN'S 78-RPM RECORDS, all labels in original covers or picture discs. Also Vogues. Peter N. Muldavin, 173 W. 78th St. #5-F, New York, NY 10024.

WANTED: Electric (induction type) turntable drive motor for Electrola VE 7-26X or someone to rebuild ours. Antique Radios of Grand Junction, 831 No. 1st St. Grand Junction, CO 81501. 303-242-4555

Wanted: Oak top 21" by 20" for Brooks phonograph Series 900, made in Saginaw, Michigan 7/24/19. Any information on this repeating phonograph greatly appreciated! J. Donnell, Rt. 3 Box 1430, Harpers Ferry, WV 25425. (304) 535-2528.

Wanted: Edison Home, Model D or E. No horn or reproducer needed. Must have horizontal carriage, cygnet back bracket, and top portion of cygnet horn crane. Greg Walsh, 237 Baldwin Ave., Paia, Hawaii 96779. Tel: 808-579-8732.

SELMAR CERINI (aka FERNANDO GERINI) 78 records and cylinders wanted. Write: Collector 78, 620 Park Ave. Suite 350, Rochester, NY 14607, or call 716-473-4636. Save this ad as demand will continue indefinitely for these items.

wanted

Wanted: Odd labeled cylinder record containers (with or without the record). Eg. - Bulldog, Bacigalupi, Colonial, Medico-phoné, U.S. Grand Opera, Berger, Norcross, Crystol, Juno, Markona, Microphonograph, Russell, Phenix, Lioret, LeCahit, Hagens y Acosta, AICC, Duval, and local dealers. Top prices paid. Dale Monroe-Cook, 740 So. Lyman, Oak Park, Illinois 60304. Or (708) 848-3779.

Wanted: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

WANTED: Audio equip. 1930-1965. Amplifiers, tubes, speakers, etc. McIntosh, Western Electric, Marantz, etc. Especially interested in Bell Telephone or other W.E. equipment. Also searching for JBL Hartsfield or similar large speaker. Sumner McDanel: 1-800-251-5454.

Wanted to buy: Edison Grand Opera Cylinders. Send information including condition and price to: Jim Cartwright, 1404 W. 30th Street, Austin, TX 78703. (512) 478-9954

WANTED: SING A SONG/WITH YOU DEAR IN BOMBAY by Abe Lyman's California Orch. w/vocal by Chas. Kaley, 1925 (Brunswick 2912). Also Edison cylinder #9651 - THERE'S A GIRL IN THIS WORLD FOR EVERY BOY, ETC. Kathy Allison, 1552 South Street, Coventry CT 06238-3222.

WW II servicemen's "Talking Letters" by Gem Razors, Pepsi, USO, Red Cross, Wilcox-Gay, Packard-Bell, etc. Also any articles or clippings on this wartime program or collectors who have these discs. Ned Connors, 29 Allen Avenue, Barrington, RI 02806. 401-246-0164.

ANNETTE HANSHAW: Want 78's by Hanshaw. Trying to fill many holes in collection. Especially need those on Pathé, Perfect, Okeh and Parlophone labels, but need many others too. Thanks! Preston Meeks, 2811 Kenross, Houston, TX 77043, (713) 460-5369

WANTED: Emerson crank-up phonographs and parts. Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204.

Wanted - Political cylinders, discs; phonographs - parts or whole; top securing nut for long box type "Camera" phonograph (Swiss made); Sarah Bernhardt and Josephine Baker records. Ed Chalpin, FAA/EMB, PSC Box 002, APO AE 09724.

WANTED: I want to buy 78 rpm records with accordion Scandinavians and Frosini, Pietro and Guido Deiro, Mario Perry, Charles Magnante and many others. Looking forward to hearing from you. Kenneth Sundström, Mariagatan 9 B.V., 17230 Sundbyberg, SWEDEN.

WANTED: Victor Educational Records used on a Victor Schoolhouse Phonograph and any literature pertaining to this phonograph. Also want 27" music box disc with "Silent Night" or "Edelweiss." Scott Vala, 16585 Hascall, Omaha, NE 68130-2060. (402) 330-7186

Wanted: Children's Records: 1) Off to See the Wizard - Mitch Miller; 2) Today is Monday - Soup Song; 3) I Don't Want to Play in Your Yard. Also: Diane Renay's Army Green on 45 and That'll Be the Day - Buddy Holly & the Crickets on 78. Oliver Steele Lane, Box 8 Uncas-Winniahdin, Gloucester, MA 01930-2429. 508-283-7873

for sale

For Sale: U.S. Opera cylinder phonograph (mahogany case) with large brass horn and 50 cylinder records. Mint-Mint-Mint. \$6500.00. Victor III \$1750.00. 10 console wind up phonographs (Victrola, Brunswick, Edison, Pathé, etc.) circa 1915 - 1925, \$3500 each, or will sell all 12 phonographs for \$8500.00. Shipping extra. Bill Montigel, 5127 Central Ave., Riverside, CA 92504. (909) 689-3137 evenings.

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

Wood Horns - Quality reproduction horns for Victor, Columbia, and Edison \$395.00 plus shipping. Metal hardware and wooden outer rings for restoration of original horns. Also available - reproduction metal horns, Victor elbows, Amberola 30 grille, gear covers and other parts. Call or write for free price list. Wanted: Little Wonder phonograph, Victor V, Columbia BY, early Victor phonographs; also need Exhibition reproducers with spring lever style needle bar. Hart Wesemann, 600 North 800 West, West Bountiful, Utah 84087. 801-298-3499.

FOR SALE: Tapered oak reamers for your Blue Amberol cylinder records. Fancy grip handle - accurately tapered. \$15.00 plus \$1.50 shipping. Ron Miller, R. 1, Box 21, Bagley, MN 56621.

FOR SALE: 100 cylinders, mostly 4 minute. All in boxes and in good playing condition. Slowly selling off my collection. Only \$275 plus shipping (U.P.S.) Bill Smith, 2326-G Fair Oaks Bl., Sacramento, CA 95825 or call (916) 929-3404 Tues-Fri 10-4 Pacific Time. You won't be disappointed!

I am preparing a final list of my 78's for disposal. Many categories, jazz, dance bands, opera, vocal, etc. The quality ranges from E to VG. If you would like a free copy, please contact me. Howard G. Stewart, 32 Dorcas Dr., Barnstable, MA 02630. 508-362-4840

For Sale: Victor Schoolhouse and Edison Triumph. Excellent condition with original wood horns. Contact Ken Wood, 412 E. Main, Nacogdoches, TX 75961, or call 409-564-8294.

FOR SALE - Pamphlet Reprints: The Phonograph and Its Inventor by F.J. Garbit, 1878. Earliest Edison biography and description of phonograph. The Edison Improved Phonograph by E.T. Gilliland, 1888. Earliest description of Spectacle Phonograph - illustrated. \$4.00 each, both \$7.00 including postage. Sam Sheena, 534 Main Street, Westbury, NY 11590. Day: 516-334-5959. Eve: 516-626-1209.

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WHEN: Saturday, October 22nd, 9am-4pm. WHERE: Holiday Inn, Middletown, NY (Easy Highway Access - Exit 122, Rt. 17). ADMISSION: \$2.00 at the door. Sponsored by Hudson Valley Antique Radio & Phonograph Society. Refreshments available. For information call: 914-427-2602 or 914-446-4091.

The new GENNETT book is a "good read"! See our ad for it on the front of the second section. N.A.P.Co.

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The second issue of *Victrola and 78 Journal* is ready! It is much longer than the first issue! Articles on S.H. Dudley, Mamie Smith, Collins and Harlan, early "jazz," Victor's "Z" pressings, latching mechanisms on machines, interesting CDs, early speech recordings, and more. Many rare illustrations! Also, many people give lists of "Ten Most Played 78s." Send \$3.00 for this issue, or \$12 for a subscription totaling 4 issues, to Tim Gracyk 1900 Emory Street, San Jose, CA 95126.

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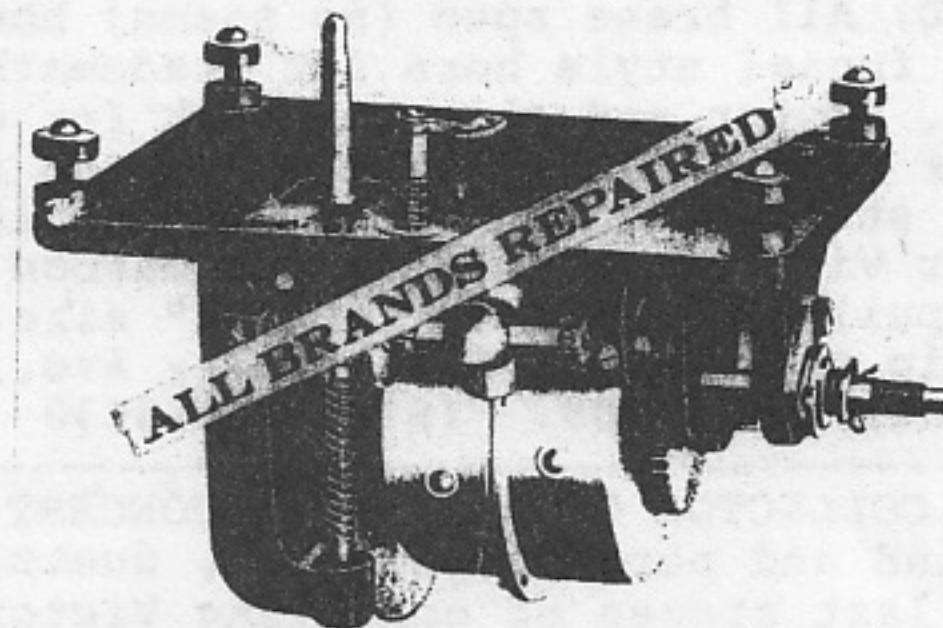
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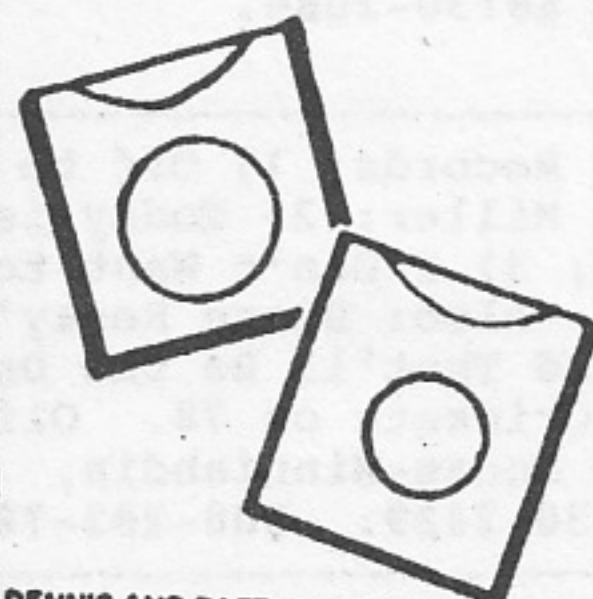
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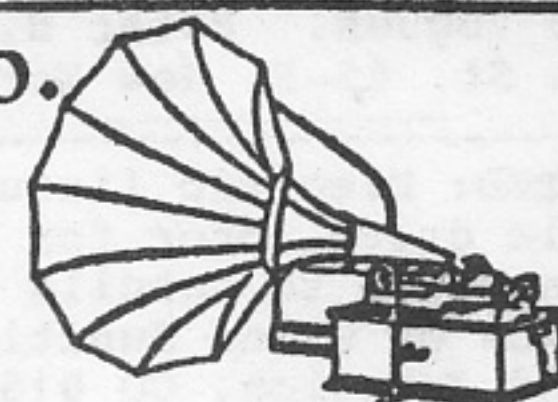
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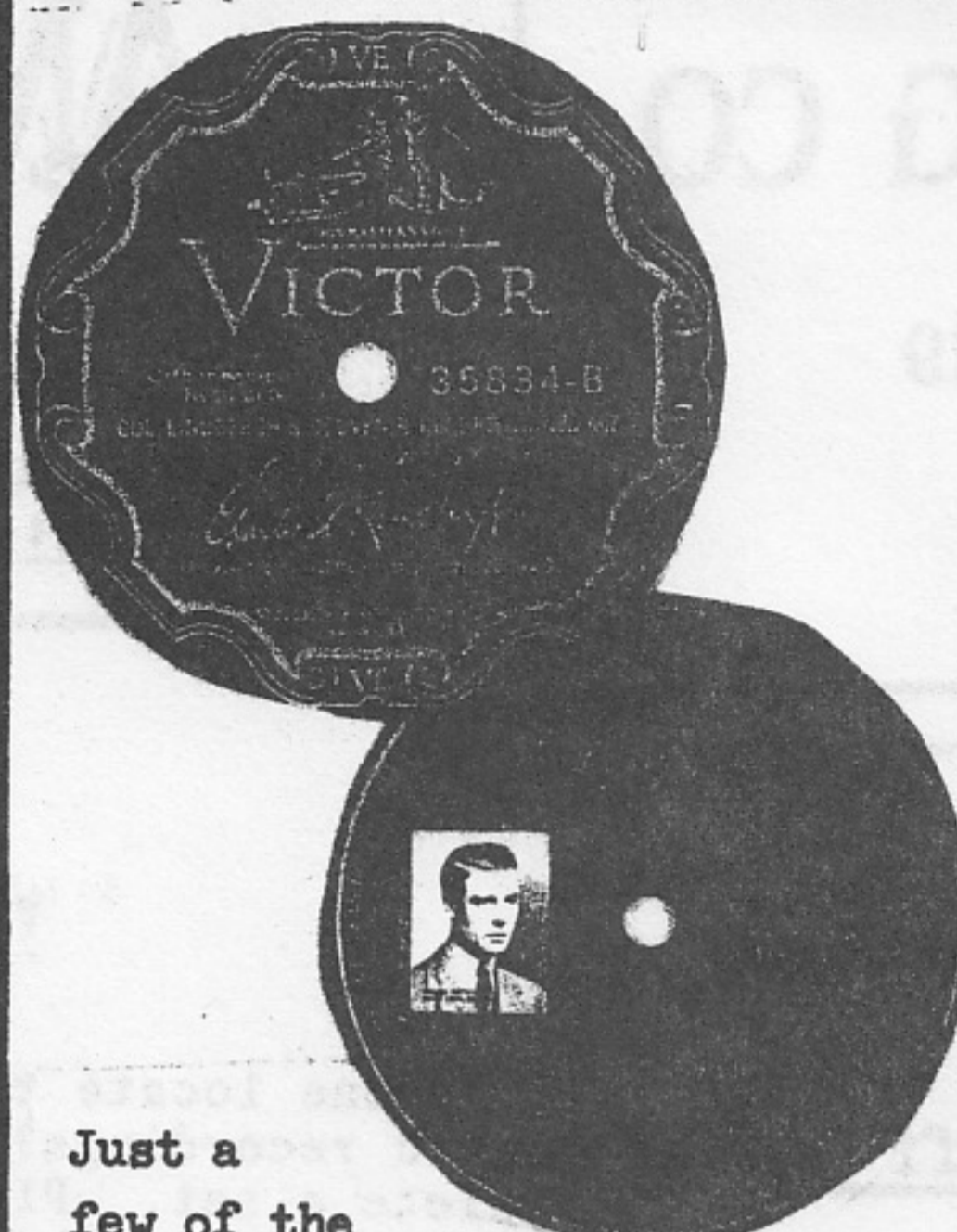
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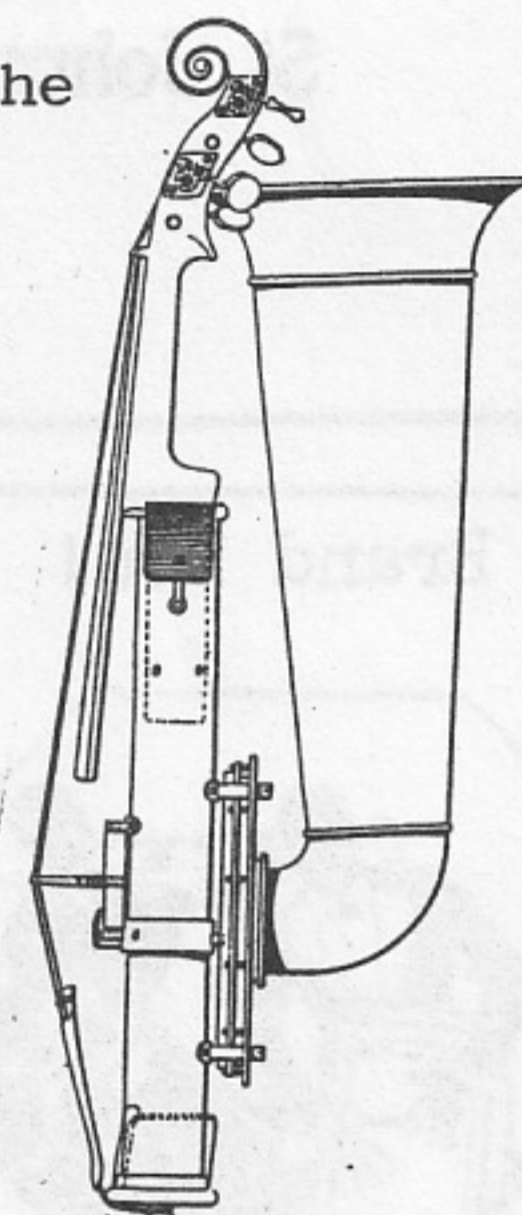


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page 31 for an ideal companion

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- 16488-A-First Kiss Waltz--MOSE TAPIERO, OCARINA
- B-Love's Caprice--WILLIAM H. REITZ, XYLOPHONE
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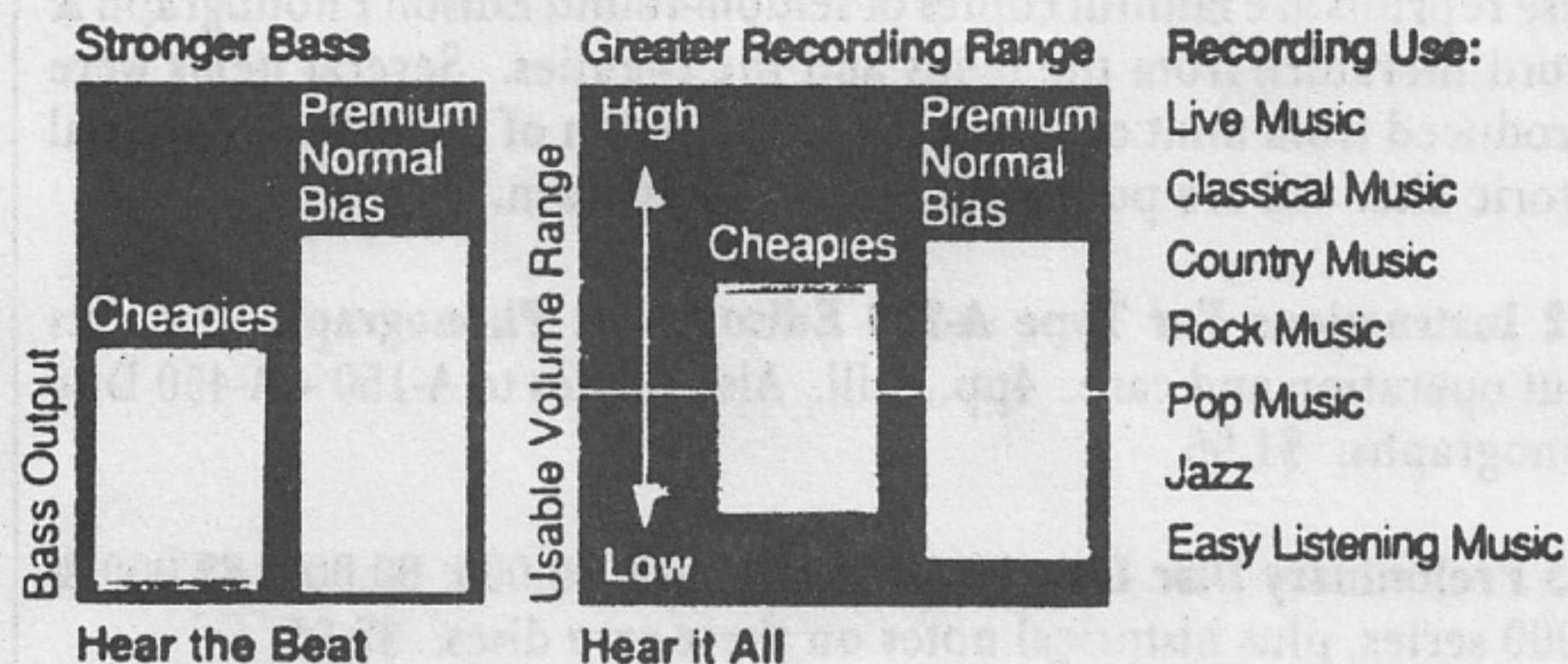


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